

346 Each temple usually had a chamber and an antechamber, and in some cases two or even three shrines rested on the same platform. This platform or substructure gave height and mass to the temple. The usual practice was to lay up rough stone, set in adobe or lime, into a truncated pyramid, the sides of which were broken up by three narrow setbacks and by a steep ramp leading to the top. The surface was of veneered cut-stone slabs, and additional blocks were laid along the ramp to make the stair. Wide balustrades bordered the staircase and often ended in gigantic serpent heads. Aztec construction was the simplest type of engineering, but imposing architectural effects were gained by the consummate artistic sense and superb craftsmanship of the builders." (See Plates 50-51.)

291 The adequate, even imposing, housing of the Aztecs and
554 their gods by no means eclipsed their dress. Clothing, besides protecting man from the weather, has an important social function. It is a guide to the sex, age, group, occupation, rank and even character of its wearer. The simple and standardized clothing of our modern society performs the same service, and with a moment's observation one can tell much about a stranger from his clothes. The Aztecs, like many peoples of the world, strove by their dress to accentuate the social differences between people, and pomp and panoply dominated their costume. Or the barbaric splendor of high civilian dress superimposed the fantastic garb of the priests and priestesses in their impersonation of the complex and ornately represented divinities in their pantheon."

• [302] The *macehuall*, or ordinary tribesman, left his head uncovered, his hair long, and customarily wore a *maxtli*, or loin-cloth, a mantle knotted over one shoulder, and sandals of

Economy

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leather or woven maguey fiber in cold weather. Women²⁹¹ wrapped about their loins a finely woven cloth, which they⁵⁵⁴ sustained with a narrow belt. A sleeveless slipover, or *huipil*, completed their costume. They plaited their hair into braids,^[302] sometimes interlacing them with ribbons, and these they wrapped around their heads. This woman's costume may still be seen in many parts of Indian Mexico. (See Plates 33-36.)

The poor made their garments of maguey fiber or coarse cotton. The rich wore the same clothing fashioned from finer textures and decorated with elaborate embroidery. The many names given to the different kinds of mantles show their interest and importance to the wearers. Wool was almost never made into cloth, since dog hair was all they had, but feather cloaks were highly esteemed. Chiefs wore a fillet of leather^[292] from which hung two tassels, and administrative chiefs had a sort of diadem of gold or jade and turquoise as a badge of office.

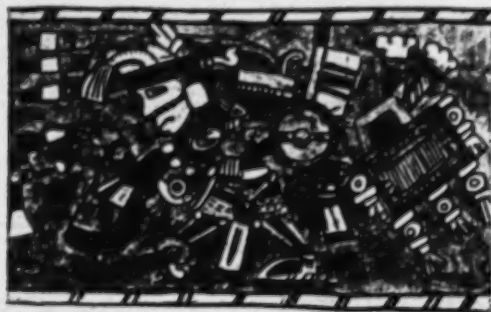
The warriors frankly gloried in their costumes. Rich man²⁹² tles and ornate feather headdresses were not enough for some, who carried on their shoulders a harness of wicker supporting an elaborate structure in feather mosaic. Others wore costumes modeled on the appearance of an ocelot or an eagle. On specified occasions the priests assumed the dress of the gods and goddesses, whose costumes were sumptuous and ornate and defined by exacting ritualistic marks of identification. (See Plate 61.)

Jewelry consisted of ornaments of copper, gold and silver,³⁰¹ shell, various-colored stones, like jade, turquoise, emeralds,³⁰⁴ opals or moonstone, and mosaics laid on a backing of clay, wood or reed. Large plugs were inserted in the ear lobes of

301 men and women alike. Men often wore ornaments passed
[304] through the septum of the nose or suspended from a slit in
the lower lip. Elaborate necklaces and pendants, armlets and
leg bracelets, gave brilliance to a costume for state occasions.

- 302 Cosmetics were not used to touch up nature, as with us, but
instead a lavish application of face and body paints in red,
blue, yellow, green and black enhanced with prismatic rich-
ness the softer tones of their brown flesh. (See Plates 46-47.)

105 It is obvious that the Aztecs were no pitiable craven sav-
ages. They lived upon variegated and delicious foods and
dwelt in houses that were comfortable and airy. Their dress
stimulated the exercise of merited self-satisfaction, not to be
confused with the compensations of vanity. Their manner
of life enabled them to take advantage of their personal apti-
tudes and exchange the products of their own creation for
whatever they lacked. Articles for daily and ceremonial use
were made with the loving care of master artisans, and rare
indeed was the object that did not have the impress of some
little decorative touch that makes a pleasant possession of a
drab utensil. Their crafts deserve to themselves a complete
chapter.

776
532

361
718

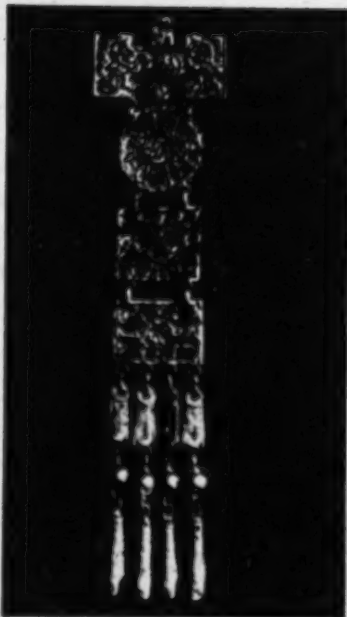
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PLATE 57

AZTEC RELIGION

Top: Teacstipoca, Smoking Mirror, from fresco at Tlaxtlan. Bottom: Left: The Codex Florentino plan of Tenochtitlan (cf. Plate 37). A. The shrines of Huiczi-
pochtli and Tlaloc. B. Priest. C. Priests' quarters. D. Temple platform. E. Eagle
warrior's quarters. F. Ball court. G. Skull rack. H. Temple of Xipe. I. Sacrificial
stone. K. Old temple of Huiczi-pochtli. L. Five Lizard (date) and Macuilxochitl,
God of Flowers. M. Five House (date) and same god. N. Dancing places. Q. Image
of Xipe. P. Doors into sacred enclosure. Right: Gold ornament representing the
vertical universe; at top gods play ball, symbolizing the sky and the movement of
the planets, next the sun disk, then a flint knife, representing the moon, and finally
the earth monster.

[p. 176(A)]

They were painted with white chalk, and with [marks like] hawk eyebrows. They were naked, with a rope for a loincloth. They carried on their backs a paper mitre-shaped cap, which had a protruding spindle, cotton flowers, and quetzal feathers.³⁷

They brought him to Toci's temple where they had placed [the impersonator's] skin upon a wooden bench.³⁸

And the costume [of Toci's image] was as follows: there was liquid rubber on her lips and a circle [of rubber] on each cheek. She had cotton flowers.³⁹ She had a ball with palm strips. She had a shell-covered skirt, called a star-skirt. She had the star-skirt. Eagle feathers were strewn over her skirt—it was strewn with eagle [feathers]; it had white eagle feathers, pointed eagle feathers. Her shield had a golden disc in the center. She carried the medicinal herb, *atocinol*. She used a broom; she carried a broom.

Ninth Chapter, in which one heathen of the goddess named the Goddess of Zapotecan (Tlapotecan woman).

[She was] represented as a woman. From her substance was made turquoise.

She had her hair's bodies; those with ink of the head;⁴⁰ they who were hunched used the turquoise ornament on the crown; [they used it] who had sores or pimples on the head;⁴¹ or cracks in the skin of the feet, lips, face, hands, or legs; and when it was eaten, [it was used for] the *avellano-chicken*.⁴²

In oil and in heat were used to submerge in indeed many places.

And when the feast day was celebrated, they who sold the turquoise ornament bought slaves and slave women. They fashioned her image of a dough of amaranth [seed] and maize.⁴³ Her old men sang for her; they beat the two-headed wooden drum, and the turtle-shell drum; they carried snakes shaped like dried puppy-and path,⁴⁴ and they carried bone snakes.

Then was she accepted: two spots were painted on her face; she had a paper crown; large drops of liquid rubber and small drops were sprinkled over her paper crown, and it had quetzal feathers arranged in reasonable cross-crown. She carried the rain-embellished.⁴⁵

motiquique, molotolototique, con popeduhitio, in memocumaztli: amacalli in quijama, mahmalcaquetzallo, ichcanochio, hiojquetzallo:

vaga concasa, in totitidan: quahndapechco costallais ya jousin.

Auh ynjc nechichioale, moenolcopi, claspuchitli quimotlatlali yn jcamapi ichcanochio, coistemale, cuechcucic, mocuechcucic: ic mijos, citallali ynos, citallacueic, quavivih, tatzetliluhquj yn juipil, quahntatzetliluhquj, itzac quaviluhjio, quahntetacazco; yn jchimal, utucujlayitxapo, toticicic, pepoa, itzujco.

Jnjc chicunauj capitulo: vocan motmoca, yn ciateuti, yn juca Tlapotla tma.

Ce ciatei, ipan mijeasie, yn onid ynacae muchioas:

quipaleuja yn emacae, yn aqajn quazecociuj, tucemjiaociuj, motmocaociuja: chaquachiuj, quapocui, notmianj, utucraianj, itretecunauj, matetecunauj, icitratmianj, yon in qualo, yn dascalicicuj:

yn jchimaen ya jnosal vel minoran monocuj.

Auh yn jquac iluhquixitiloia, yn onimemacaz, molacocoujaia, dacamjotiaia, qujzococociaia yn jzupia, qujcujeitiaia, yn ivreivocan, qujzpenaciluhjiaia, caicocotocujlia, caisujtequjlia, oicacachiluhjia, comjchicacachiluhjia.

Jnjc modichioale omecacale, amacale, olchachapanquj, clachchipinilli yn jamacal, yon quacalmjiaocic, sinchicacac.

36. See Pina 6.

37. Sahagún, op. cit., Vol. I, p. 181, note 3.

38. Cf. van and Ben. in *México del Folclore*, cited in *Eden, Cosmología Azteca*, Vol. II, pp. 488-9, in which there are described as a headband of turquoise combs.

39. "... con coronas de flores, o coras, que usan, en la cabeza" (corresponding Spanish text).

40. "... con enfermedad ... con cicutas, que usan en la cabeza que se como bicho" (loc. cit.).

41. See p. 41, n. 13.

42. Cf. Diego de Durán: *Historia de las Indias de Nueva España y islas de Tierra Firme* (México: J. M. Andrade y F. Simoes, 1887-88), Vol. II, p. 197.

43. "Aquellos que usan hechas a manera de divinidad" (México, op. cit.).

44. Cf. Edward Seler: *Cosmología Azteca*, Vol. II, p. 474; and Enrique Kuriel, p. 7-7. *Ind. Kuriel* (died-unpublished). The same author, cited in Sahagún, *Historia general*, Vol. V ("Los cantares de los dioses"), says: "Este voz (aprobablemente) significa evidentemente lo mismo y, además o una vez variada en el modo de pronunciar, tiene origen de *aprobablemente-cantado*. Sería el instrumento para encantamientos de la Rueda. ..." (pp. 47-48) "El *chicunauj*, *chicun* de *chicun*, instrumento musical que usan en la mano los dioses de ... *La Lloria y del Agua*. ... En la presencia de los cantantes en la *Chicunauj*, *chicun* de *chicun*, *chicun* de *chicun*, *chicun* de *chicun*. Es el instrumento vulgar, con que

blood), so that they terrified those whom they followed.⁸⁵ They fought, joining in battle against the valiant chiefs—chosen men [all].

And all [the chiefs], having taken their pleasure with wine, acted like buffoons, imitating and pretending to be warriors, unafraid of death, jostling one another, acting perversely, like warriors. Here they exercised their arms [against those who wear skins], and played at combat like fighters in war, none resting.⁸⁶ This was [at Xipe totec's temple] called Totecan.

And the young men garbed like Xipe totec, wearing human skins,⁸⁷ then went everywhere from house to house, begging. They were placed on *zapoté*-fibre seats; bunches of [corn] were hung on them like jewels; they placed garlands on their shoulders, they covered them with flowers. They gave them to drink.

And if any woman had blisters, or ophthalmia, she said: "Let me make an offering to Totec, when [the Feast] of the Flaying of Men [is celebrated]."

[Xipe's] garb [was then]: he had the quail-painting on his face.⁸⁸ Rubber divided his lips in two parts. On his *Yopi*-crown⁸⁹ was placed [a band] with forked ends. He wore a human skin, the skin of a captive. He had a wig of loose feathers, golden ear-plugs, a *zapoté*-leaf skirt. He had rattles. His shield was red and had circles. His rattle stick⁹⁰ was in his hand.

Nineteenth Chapter, which telleth of the god named Lord at the Vanguard (Yacatecutli).⁹¹

He was the god of the merchants. Greatly they esteemed him, serving in paper⁹² the stout traveling staves⁹³ with

teotca, ynje meclamaubiliaia: quinnecaliliaia, qujnamajquj in tiacacan, clapepenti, clatamanti:

yoan in isqujchti, çan papaçqjñi, yn mjhivintia, dladamati, moqujchnequj, moqujchnequj, amjquimaubque, teca momotlanj, iadlaveliloque: vncan moiercoia, moia-mamachiaia, yn juh mjcalique iaopan, vmpa mocacoiaia yn aiaç, mjtoia totecoc.

Auh yn totecñi njman ie ic noujan, tepan cacalsquj, no dlatlaeca: tzapicpalpan tlalilo, qujmocholcuscata, quj-zochineapanalia, qujmipacochitia, qujntlaocantia.

Auh intla aca cioatl, tocomonja, ixcocoia: quitoa, ma njclamanilit, in totec, iquac tlacacipocalizli.

In inechichioal, miscolnechimale, temaxatlac vlica, yioptitron condlatitac maxalubquj, conmaqujticac tla-cacacotl, yieaoa mali, tzechalacale, tucucjtlancocche, tzapocue, tizitile, ichinal tlautevillacachuhquj, chicaoar-ti yn jmar icac.

Jñic cartelli vnañuaj capitulo, ytecha tlaton, in tzuil: yn jteca yiacateculi.

Puchteca intreb catca: cenca qujnavirtuliaia, qujtlacuen-tiaia amatica: yn jtopil, ymoctatopil, yni nenemja, yñj

85. The corresponding Spanish text describes the scene thus: "En esta fiesta, heçian como un juego de catar: de manera que el un vande, ou de la parte dento d'el, e ymagen del d'el otro: y asy todos, yvan vestidos de pellicias de hombres que asy mueren, y destellados, en aquella fiesta. . . . Los del bando contrario, van los vestidos valientes, y azules, y perrosos valientes, e esforçados: que no seyan en nada la muerte: azules, azules, que de su valerosidad, e combates, con los otros. Allí los vnan, con los otros, se exercitaban, o el exercicio de la guerra: por donde los vnan, e los otros: hasta en posesio, y de allí, heçian heçenda, hasta en proprio posesio." Cf. also the description in Sahagún, *op. cit.*, Vol. II, p. 124. The game of catca in the *Enciclopedia Universal Ilustrada*, Vol. II, pp. 299-300, is described as "Antigua fiesta, juego de ejercicio caballeresco en que luchaban parte del bando de cada uno de los dos, combatiendo galantemente y arrojando catar de las que se consideraban con la alarga." A Mesoamerican source, in Mesoamerican times adopted also by the Spaniards, it was reserved to the nobility. It took the form of a picturesque war-game requiring considerable skill in horsemanship and spear-throwing.

86. MS Biblioteca del Palacio, *Sahagún, Enigme Kapital*, has *voan* in the Aztec text, instead of *yoan*, which is in the Florentine Codex. *Sahagún* translates the passage as "they stopped, counted, at the place called Totecan."

87. Cf. Sahagún, *op. cit.*, Vol. I, p. 124: "Todos los pellicos de los destellados se vestian muchas mantecas, e los azules llamaban Totecan." Cf. also *ibid.*, p. 123, defining Totecan as "los muertos e honra del d'el Totec."

88. In the MS Biblioteca del Palacio text (*Sahagún, op. cit.*), the word is *mizpochitlacac*, translated as "or has in *Gesichte des Wachtelbewandlung*." *Sahagún* (in *Translation of the Aztec Collection*, p. 182) uses the term *mizpochitlacac* (quail face painting).

89. *Sahagún* (*Compendio Alfabético*, Vol. II, p. 464) translates *yopi* as "the red paper" (Tlapalcates), and gives two illustrations to indicate that they were painted caps.

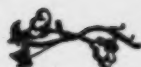
90. "The word *clatamanti* seems 'whomsoever anything is made strong.' Word and symbol obviously refer to the strengthening of the representative function, as *clatamanti* was also used for the clatamanti with the first sign projecting between the human couple in sexual union." *Sahagún* (*Translation of the Aztec Collection*, p. 180).

91. *Sahagún* suggests that the form of the name should be *Yacatecutli* or *Yacatecutli* ("the lord, the prince, the leader") (*Collected Works*, Vol. II, pt. 3, p. 577). Torquemada (*op. cit.*; Vol. II, p. 577) says he also was named *Yacatecutli* ("el que tiene la nariz equitela"); Francisco Javier Carrington, in *Historia antigua de México* (México: Editorial Porra, S. A., 1947), Vol. II, p. 67, n. 17, adds the name *Xicomecoatl*.

In *op. cit.*, Vol. II, pt. 4, p. 91, *Sahagún* refers to *Yacamecoatl* as meaning "lord of the sun," and to the form *Yacamecoatl*, which Sahagún uses in the Florentine Codex, as "lord of the departed," explaining the connection of the cult of this god with that of Tlalocatl, and linking *Yacamecoatl* with *Itzamalatl*. Both the latter were among the "old gods."

92. Can in later poems and covered with liquid rubber. (*Sahagún, op. cit.*, p. 92).

93. The corresponding Spanish text states: "... con una cinta, negra, que ellos llaman velti. Y tambien van de otra manera de bardo,



The fifth month they called Texcatl. On the first day of this month they celebrated a great feast in honor of the god named Titlacauan, and for another name, Tescatlipoca. This one they held to be god of the gods. In his honor, they slew, in this feast, a chosen youth who might have no blemishes upon his body, [who was] reared in all luxuries for the space of a year, [and] trained in the playing [of musical instruments], and in singing, and in speaking.

Chapter 5
Texcatl

This feast was the most important of all the feasts. It was like Easter, and fell near Easter Sunday—a few days after. This youth, reared as hath been said, was very comely, and chosen from many. He had long hair—down to the waist.

When, on this feast, they slew the young man who had been reared for [the rôle], they at once produced another, who was to die after one year. He walked everywhere in the town finely arrayed with flowers in his hand, and with people who accompanied him. He greeted with good grace those whom he met. All knew that this one was the likeness of Tescatlipoca, and they bowed before him and worshiped him whenever they met him.

Twenty days before this feast came, they gave this young man four comely young women reared for [the part], with whom for all the twenty days, he had carnal relations. And they changed his array when they gave him these young women: [they] clipped his hair like a war captain and gave him more finery [even] braver [than what he had had].

Five days before he was to die, they celebrated feasts for him and banquets, in cool and pleasant places. Many of the leading men accompanied him. On the arrival of the day he was to die, they took him to a pyramid or sanctuary which they called

Al quinto mes llamauan Texcatl: el primero día de este mes: hazian gran fiesta a honrra del dios llamado Titlacauer, y por otro nombre Tescatlibuca: a este tenjan por dios de los dioses: a su honrra matauan en esta fiesta vn mancebo escogido, q ninguna tacha nuyesse en su cuerpo: criado en todos deleytes, por espacio de vn año, instruto en tañer, y en cantar, y en hablar.

Cap. 5.

1	A	KL	Texcatl	A	23
2	b		Esta fiesta, era la principal de todas	b	24
3	c		las fiestas, era como pascua, y caya	c	25
4	d		cerca de la pascua de resurreccion	d	26
5	e		pocos dias despues: este: mancebo	e	27
6	f		criado, como esta dicho era muy bien	f	28
7	g		dispuesto, y escogido entre muchos:	g	29
8	A		tenja los cabellos largos hasta la cinta.	A	30
9	b		Quando en esta fiesta matau al	b	1
10	c		mancebo que estaua criado para esto:	c	2
11	d		luego sacauan otro: el qual auja de	d	3
12	e		morir dède a vn año, andaua por todo	e	4
13	f		el pueblo muy atajado con flores	f	5
14	g		la mano, y con personas que le acópa-	g	6
15	A		ñauan saludosa a los que topaua graci-	A	7
16	b		osaméte: todos sabian que era aquel	b	8
17	c		la ymagē de Tescatlipoca: y se pros-	c	9
18	d		trau delante del, y le adorauan donde	d	10
19	e		quiera que le topauan.	e	11
20	f		Viente dias antes que llegasse esta	f	12

fiesta: daua a este mancebo quatro moças, bié dispuestas y criadas para esto: con las quales todos los veinte dias tenja cōuersaciō carnal: y mudauale el traje, quando le daua estas moças, cortauale los cabellos como capiti y dauale otras ataujas mas galanes.

Cinco dias antes que muriese: hazianle fiestas y vanquetes en lugares frescos y amenos: acompañaue muchos principales: llegado el día donde auja de morir: lleuauale a un cu, o oratorio que llamau tlatuchcalco. y ante que llegasse alli en vn lugar que

1. Marginal notation: *Méier de diez moas.*

2. Marginal notation: *Huani, Archid. capo Pan.*



X 796 The eighth month they called Uei tecuilhuitl. On the first day of this month they observed a feast to the goddess named Xilonen (goddess of the tender maize). On this feast they gave food to all the poor men and women—old men, old women, boys, girls—in honor of the goddess. They slew a woman, on the tenth day of this month, arrayed in the ornaments with which they represented the same goddess.

Chapter 8
Uei tecuilhuitl

X 796 For eight uninterrupted days before the feast, they fed men and women, young and old. Then, very early in the morning they gave them to drink a kind of gruel which they call *chiempinolli*. Each one drank as much as he wished. And at noon they placed all in order, seated in their rows, and they gave them *tamales*. He who gave them [out], gave each one as many as he could hold in one hand. And if one of them exceeded the bounds of custom so much as to take [*tamales*] twice, they mishandled him and took from him those which he had, and he went with nothing. This [feasting] the lords brought about in order to give comfort to the poor; for at this time, ordinarily, there is a want of the necessities of life.

X 796 All these eight days they danced and moved in rhythm, men and women together performing the ceremonious movement, all heavily adorned with rich vestments and jewels. The women wore their hair unbound; they went with hair down, dancing and singing with the men. This dance began at sundown, and they continued in it until nine o'clock. They carried many lights (like great torches) of resinous wood, and there were many braziers or bonfires which burned in the same courtyard in which they danced. In this dance or solemn movement they went with hands joined [to those of other dancers], or embraced—the arm of one grasping the body of another as in an embrace, and the other likewise [holding still] another, men and women [alike].

Al octavo mes llamauí Vei tecuilhuitl: En el primero día deste mes, hazía fiesta a la diosa llamada Xilonen (diosa de los xilotes) en esta fiesta dauí de comer a todos los pobres hombres y mugeres, viejos y viejas, niños y niñas, a honrra desta diosa: matauá a vna muger a diez días deste mes, compuesta có los ornamentos con que pintauá a la misma diosa.

Cap. 8.

1 e	KL.	Vei tecuilhuitl	e	22 ¹
2 f		Dauan de comer a hombres y mu-	f	23
3 g		geres chicos y grádes ocho días con-	g	24
4 A		tinós, antes de la fiesta luego muy de	A	25
5 b		mañana dauiles a beuer vna manera	b	26
6 c		de maçamorra que llamí chiempinolli:	c	27
7 d		cada vno buēja quíto queria: y al d	d	28
8 e		medio día ponjállos todos por orden	e	29
9 f		en sus reñcleras sentados, y dauarlos	f	30
10 g		tamales: el que los daua, daua a cada	g	1 ^a
11 A		vno quíto podía abarcar con vna	A	2
12 b		mano: y si alguno se desmádaa a	b	3
13 c		tomar dos vezes maltratauañe, y to-	c	4
14 d		mauañe los que tenía, y yvase sin	d	5
15 e		nada. Esto hazían los señores por con-	e	6
16 f		solar a los pobres: porque en este	f	7
17 g		tiempo ordinariamente ay falta de	g	8
18 A		mátenmjentos.	A	9
19 b		Todos estos ocho días baylañan, y	b	10
20 c		dançauí: haziendo arcyto hombres y	c	11 ^a
		mugeres todos juntos todos muy ataujados con ricas vestiduras y joyas: las mugeres trayan los cabellos sueltos, andauan en cabello baylando y cantando có los hombres començaua este arcyto en ponjendose el sol, y perseueráñan en él, hasta ora de las nueue: trayá muchas lumbreras (como grádes hachas) de tea, y aujan muchos braseros o hogueras, que ardian en el mismo patio dóde baylañan. En este bayle o arcyto andauá trauados de las manos, o abraçados, el braço del vno aído del cuerpo como abraçados, y el otro asinjemo del otro hombres y mugeres.		

1. Marginal notation: *Començauí Xilí at noon.*
2. Marginal notation: *By paper at Mart.*

2. Marginal notation: *Julian la día auy.*



The tenth month they named Xocotl vetzi. On the first day of this month, they observed a feast to the god of fire, named Xiutecutli or Ixcopauhqui. On this feast they cast into the fire, alive, many slaves, bound hand and foot, and before they had quite died, they took them forth, dragging [them] out of the fire, in order to tear out their hearts before the image of this god.

Al decimo mes llamauan Xocotl vetzi: En el primero día deste mes, hazia fiesta al dios del fuego llamado xiutecutli o Ixcopauhqui: en esta fiesta echau en el fuego viuos muchos esclauos, atados de pies y manos, y antes que acabasen de morir, los sacau arrastrando del fuego para sacar el coraçon delante la ymagen deste dios.

796^x
605
776

Chapter 10 Xocotl vetzi

During the feast of Tlaxochimaco, they went forth into the forest [and] cut a tree of twenty-five fathoms' height and brought it, dragging it, to the courtyard of this god. There they pruned off all its branches and raised it upright, and it remained thus standing until the eve of the feast. Then they again laid it upon the earth with much caution and [using] many devices that it might not bump [the ground]. On the day before this feast, early in the morning, many carpenters came with their tools, and they trimmed it and made it very smooth. After having trimmed it and decorated it with many kinds of papers, they tied ropes and other cords to it and raised it up with much shouting and din, and they made it firm.

As soon as the beam or tree was raised and adorned with all of its finery, then those who had slaves to cast alive into the flames adorned themselves with their plumage and rich ornaments, and they stained their bodies yellow, which was the livery of fire; and, taking their captives with them, they performed a dance all that day, until nightfall.

After the captives had kept vigil all that night on the pyramid, and after having performed many ceremonies with them, they cast into their faces some powder which they call *yiauhli*, that they might lose their sense of feeling and not suffer so greatly [the

Cap. 10.

1	c	KL	Xocotl vetzi	c	1 ^a
2	d		Durante la fiesta de tlaxochimaco:	d	2 ^a
3	e	yvā	al monte cortauan vn arbol de al-	e	3
4	f	tura	de veinte y cinco braças y trayanle	f	4
5	g	arrastrando	hasta el patio deste dios:	g	5
6	A	alli	le escamondauan todo, y le leuan-	A	6
7	b	tauan	enhiesto y estaua assi enhiesto	b	7
8	c	hasta	la vigilia viglie de la fiesta en-	c	8 ^a
9	d	tonce	le tornauā a echar en tierra cō	d	9
10	e	mucho	tiño y cō muchos pertrechos	e	10
11	f	para	que no diese golpe: la vigilia	f	11
12	g	desta	fiesta, bien de mañana venjan	g	12
13	A	muchos	carpinteros con sus herrami-	A	13
14	b	etas	y mondaule y hazianle muy liso.	b	14
15	c	Despues	de mondado y de auerle com-	c	15
16	d	puesto	cō muchas maneras de papiles:	d	16
17	e	atauanle	sogas y otros mecate y leuan-	e	17
18	f	tauanle	con muchas bozes y muchos	f	18
19	g	estruendos	y afixauanle muy bien.	g	19
20	A	Desque	la viga o arbol estaua leuā-	A	20 ^a
		tada	y adomada cō todos sus aparejos: luego los que		
		tenjā	esclauos para echar en el fuego viuos adere-		
		cauāse	con sus plumajes y ataujos ricos: y tiñjase		
		el cuerpo	de amarillo que era la librea del fuego y		
		lleuando	sus captiuos consigo: hazian areyto todo		
		aquel	día hasta la noche.		

Despues de auer velado toda aquella noche los captiuos en el cu, y despues de auer hecho muchas ceremonias con ellos, enpoluorizauamos las caras con vnos poluos que llamā *yiauhli*: para que perdiessen el sentido, y no sintiessē tanto la muerte, atauamos

796^x
313
[483]

[463]

796^x
[302]

[535]

[278]

1. Marginal notation: *después de diez años*.
2. Marginal notation: *después de diez años*.

pains of] their death.



The fifteenth month they named Panquetzaliztli. In this month they celebrated a feast to the god of war, Uitzilopochtli. Before this feast, the priests of the idols fasted for forty days and performed other severe penances, like going naked at midnight to carry branches to the mountains. Etc.

"Al quinseno mes llamauan Panquetzaliztli: En este mes hazia fiesta al dios de la guerra Uitzilobuchtlí: antes desta fiesta los satrapas de los ydolos ayunauan quarenta dias y hazian otras penitencias asperas como era yr a la media noche desnudos a llevar ramos a los montes. Etc.

796^x
805
776
785

Chapter 15 Panquetzaliztli

On the second day of this month all began to perform a dance and to sing the canticles of Uitzilopochtli in the courtyard of his pyramid. Men and women danced, all together. They began these canticles in the afternoon, and they ended at nearly ten o'clock. These dances and songs lasted twenty days.

On the ninth day of this month, they adorned, with great ceremonies, those whom they were to slay. They painted them in various colors; they decked them in many papers. Finally they performed a dance with them, in which went a woman paired with a man, singing and dancing.

On the sixteenth day of this month, the owners of the slaves began a fast; and on the nineteenth day, they began to perform a number of dances in which all, men and women, went grasping hands, and they danced winding back and forth in the courtyard of the aforementioned pyramid. A number of old men sang, and played [instruments] while the others danced.

After those who were to die had performed many ceremonies, there came down from the pyramid of Uitzilopochtli one attired in the ornaments of the god Paynal, and he slew four of those slaves in the ball court which was found in the courtyard which they called Teotlachtli. From there he departed and circled all the city, running; and in certain places he slew, in each one, a slave. And from that point [onward], two factions began a mock battle. Some died in the skirmishing.

1. Skinning sometimes: *Proferio* Bessler adds.

Cap. 15. Panquetzaliztli.

1	e	KL		e	9 ^a
2	f		El segundo día deste mes començau	f	10
3	g		todos a hazer areyto, y a cantar los can-	g	11
4	A		tares de Uitzilobuchtlí, en el patio de	A	12
5	b		su cu, baylauan hombres y mugeres to-	b	13
6	c		dos juntos: començauan estos cantares	c	14
7	d		a la tarde, y acabauan cerca de las diez:	d	15
8	e		durauan estos bayles y cantos veinte	e	16
9	f		días.	f	17
10	g		A los nueve días deste mes: apare-	g	18
11	A		jauí cō grandes cerimonias a los que	A	19
12	b		auian de matar pintauanlos de diuersas	b	20
13	c		colores, componiálos con muchos pa-	c	21
14	d		peles: al fin hazian vn areyte con ellos,	d	22
15	e		en el qual yvan vna muger y vn hom-	e	23
16	f		bre pareados cantando y baylido.	f	24
17	g		A los dieziseys días deste mes: co-	g	25
18	A		mençau a ayunar los dueños de los	A	26
19	b		esclauos y a los diezinueve días, comen-	b	27
20	c		çauan a hazer vn as danças en que yvan	c	28
			todos asidos de las manos hombres y mugeres, y		
			dançauan culebreado en el patio del dicho cu, can-		
			taui y tallian vnos viejos entre tanto que los otros		
			dancauan.		

796^x
535

[302]

796^x

[535]

[346]

[726]

And afterwards, at night,

x 796 they ate and drank, and held flowers and those canes of perfume. And they sat in their seats. And each one began to boast of what he had gained; and of the distant parts which he had reached. And he belittled the others for their counting for little; [for] neither did they have as much as he, nor had they gone to distant places, as he had. In thift the ones made a great mock of the others for a long space of the night.

The Tenth Movable Feast

[778] In the sign which they named ce malinalli, in the second house, named ome acatl, they celebrated a great festival; for they said that this was Tezcatlipoca's sign. In this feast they fashioned the image of Omacatl, and one who felt devotion took it to his house that it might bless him and cause his goods to increase. And when this took place, he kept it and preferred not to let it go. He who would let this image go, waited until the next time when the same sign reigned. Then he returned it whence he had taken it.

The Eleventh Movable Feast

In the sign called ce tepcatl, in the first house, they brought forth all the ornaments of Uitzilopochtli; they cleaned them and shook them out; and they put [them] in the sun. They said that this was his sign and that of Camaxtli. This they did at Tlacatecco. Here they set out, on this day, many kinds of food, very well cooked, like that which the lords eat. They presented all of them before his image. After they had remained there a while, the officials of Uitzilopochtli took them up and divided them among themselves, and ate them. And they also incensed the image and offered it quail. They struck off their heads before it, so the blood should be shed before the image. And the lord offered all the precious flowers which the lords used, before the image.

The Twelfth Movable Feast

[753] [774] In the sign named ce ocomatli they said that the goddesses called Ciuapipilti came down to the earth and [that] they harmed the boys and girls, afflicting them with palsy. And if anyone, at this time, sickened, they said that [the Ciuapipilti] had caused it: that he had come upon them. And the fathers and mothers on these days did not let their children go outside the houses, so that they might not come upon these goddesses, whom they held in great dread.

mauan flores; y aquellas cañas de perfumes, y asentanase en sus asientos: y comenzaua cada vno a jactarse, de lo que auja ganado, y de las partes remotas, donde auja llegado: y valdonaua a los otros de que eran para poco, nj tenjan tanto, como el, nj aujan ydo a partes remotas como el: en esto tenjan gran chacota, los vnos con los otros, por gran rato de la noche.

La decima festa mouible

En el signo que llamauan ce malinalli: en la segunda casa llamada vme acatl, hazian gran fiesta: porque dezian que esto sino era de Tezcatlibuca: en esta fiesta hazian la ymagen de Omacatl, y alguno que tenja deuocion, lleuaua a su casa: para que le bendixesse, y le hiziesse multiplicar su hazienda, y quando esto acontecia tenjala, y no la queria dexar: el que queria dexar esta ymagen esperaua, hasta que otra vez, reynasse el mismo signo: entonces la lleuaua adonde la auja tomado.

La onzena festa mouible.

En el signo llamado ce tepcatl. En la primera casa sacauan todos los ornamentos de Vitzilobuchtli, los limpiauan, y sacudian, y ponjan al sol: dezian que este era su signo, y el de camaxtli: esto hazian tlacatecco: aqui ponjan, en este dia, muchas maneras de comidas, muy bien guisadas, como las comen los señores: todas las presentauan, delante de su ymagen, despues de auer estado vn rato alli, tomauanlas los oficiales, de Vitzilobuchtli, y repartianlas entre si, y comianlas, y incensauan tambien a la ymagen, y ofrecianla codornizes, descabeçandolas delante della: para que se derramasse la sangre delante la ymagen: y ofrecia el señor todas las preciosas flores, que usan los señores, delante la ymagen.

La douena festa mouible.

En el signo llamado ce Ocomatli: dezian que descendian las diosas llamadas ciuapipilti, a la tierra: y dañauan a los niños, y niñas, hirindolos con perlesia. Y si alguno en este tiempo enfermaba, dezian que ellas lo aujan hecho, que se auja encontrado con ellas: y los padres, y las madres, estos dias no dexauan salir a sus hijos, fuera de casa: porque no se encontrassen, con estas diosas, de las quales tenjan gran temor.

Then the mother of the young man

placed a very fine shift upon her daughter-in-law, and put for her, by her feet, a richly embroidered skirt. And the mother of the young woman covered her son-in-law with a very fine cape, and tied it over his shoulder, and laid a very richly embroidered breech cloth at his feet. This done, a number of old women, who are called *ainici*, tied the corner of the young man's cape to the lower part of the young woman's shift. In this way was concluded the marriage, with many other ceremonies, and dinings, and drinking, and dances, which were given thereafter, as is contained in the account of the marriages.

They observed two other feasts which in part were fixed and in part were movable. They were movable because they were celebrated in interpolated years. One was observed every four years, and the other every eight years. They were fixed because they had year, month, and day assigned. In the one which was celebrated every four years, they pierced the ears of the boys and the girls, and they performed for them ceremonies for good growth, and they purified them over the fire. In the one which they celebrated every eight years, they fasted before it for eight days on bread and water, and enacted a dance in which they assumed the forms or characters of various birds and animals. And they said that they sought good fortune, as is set forth in the appendix of the Second Book.

These movable feasts, in some years, displace the feasts of the calendar, as also happeneth in our calendar.

matrimonio, con otras muchas ceremonias, y comeres, y beueres, y bayles, que despues se hazian, como se contiene, en la historia del matrimonio.

Otras dos fiestas tenjan, que en parte eran fixas, y en parte eran moujbles: eran moujbles, porque se hazian por años interpolados. La vna se hazia, de quatro en quatro años, y la otra de ocho en ocho años: eran fixas porque tenjan año, mes, y día señalados. En la que se hazia, de quatro en quatro años, horadauan las orejas a los niños o niñas: y hazianlos, las ceremonias, de crezca para bien, y lustrauarlos por el fuego. En la que hazian, de ocho en ocho años: ayunauan antes della, ocho días a pan y agua, y hazian vn areyto, en que tomauan figuras, o personajes, de diuersas aues y animales: y dezian que buscauan ventura, como esta escrito, en el apendiz del segundo libro.

Estas fiestas moujbles en algunos años echan de su lugar a las fiestas del calendario: como tambien acontece, en nuestro calendario.

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[304

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x 796 he summoned his blood relations, he assembled them, that they might go to eat at the house of him who had taken the captive.

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[282]

And here they cooked each one a bowl of a stew of dried maize, called *tlacatlacalli*, which they set before each, and in each was a piece of the flesh of the captive.

● [302]

They named [the captor] the sun, white earth, the feather, because [he was] as one whitened with chalk and decked with feathers.

x 796

The pasting on of feathers was done to the captor because he had not died there in the war, but was yet to die, and would pay his debt [in war or by sacrifice]. Hence his blood relations greeted him with tears and encouraged him.

And on the morrow, the gladiatorial sacrifice¹¹ was made. Until early morning, until dawn, they made them hold vigil, all night, until the night was ended. Thus did the captives, those to be sacrificed, pass the whole night until dawn.

From those whom they would offer as sacrifices, once more they took hair [from the crown of their heads], at midnight.

This was called "the sending upward of the eagle man":¹² because he who died in war went into the presence of [the sun]; he went before and rested in the presence of the sun. That is, he did not go to the land of the dead.

And therefore he who took hair [from the crown of a captive's head] kept his hair safely.

[276]

Because thus he attained honors, flowers, tobacco prepared for smoking, and [rich] cloaks.

Thus the captive's valor would not in vain perish; thus he took from the captive his renown.

[346]

And he who took the captive was adorned, there at [the Temple of] Tecanman, in Tenoctitlan, with white turkey down, the feathers being pasted upon him as hath been set forth in [the Feast] of Quauil eua.

And the place where, arranged in order, the *toto-sach* remained, was upon white earth or upon grass; for there was white earth in the place where they waited.¹³

And wherever in the city grass was shaken out, upon it they placed, set forth, and exhibited them—

tlacubtia: auh yn joaniolque qujntalhuja, qujcentalia, ynic tlaquatinj ichan tlamanj:

vmpa qujntotonalia cecen molcaxitl in tlaolpocx-tli, q'nmananjliaia, itoca tlacatlacalli, ypan icetliah cecen tlactetli yn jnaciao malli:

quitoaciotia tonatiuh, tlatl, huijtl: ipampa iuhqujn yucaio, yujio.

ypotonjloca omochiuh in tlamanj, ynic amo, vmpa omjc isapan, yn anoce oc miqjuiuh, qujxtlaoatiuh, ic qujchoqujztlapaloa, quellaquaoa yn joaniolque.

Auh yn imuztlaioe, tlaaoaano: yn jioatzinioc, inic oallatuh qujntocauja, iuh ceioal, iuh tlami ioalli, iuh contlaça in ceioal, iuh ipan tlatuj, in mamalti, in oaoani:

in qujnoaoanazque, oc no cepa qujntzoncu, ioalne-pantla:

ic mitoaia onacoqujxtilo in quauhtecatl, ichica ca iaomjquj, izco iauh, izcopa iztziuh, izco monolitine in tonatiuh, qujntznequj, amo micltan iauh:

yoan ipampa in qujntzoncuja, qujmopialtiaia yn izcon:

ichica ca ic oqujmomaceuj, in mavizcotl, in xuchitl yn ietl, in tilmatli:

ynjc amo çan nenpoliuz itiaçauhio: iuhqujnma ic contleociujliais malli.

Auh in tlamanj vmpa muchichioa in tecanma, tenochtitla, iztac totolihujtl, ynjc mopotonja, in iuh omoteneuh ipan quaujtl eoa.

Auh in vncan momanaia tlototeti, tepcantomanj vipantomanj tlapapan, anoço çacapan: ipampa ca tlatl antoca in vncan momanaia.

Auh in cana altepeli ipan, çacatl motzetzeloa, yn ipan qujnoalmana, qujnoalquetza, qujnoalzeitua:

11. See p. 44. *Sahagún*, in *op. cit.*, Vol. II, Pt. 4, p. 71, says, in the discussion of agricultural ceremonies of the community, that "The preparation of the ground and the making a festival was represented to the people, who looked together from all directions, by the 'sacred' movement."

12. See note 9; also *Sahagún* (*Europe Report*), p. 61.

13. In the corresponding Spanish, Sahagún states: "porque en tales fiestas, sobre unas lietas de lana, o de algodón, o grana cuando allí amadas."

X 796 when it was cold, when it thickened and lay in place, it contracted and remained at rest.

And when day broke, the young men and the priests walked everywhere, to all the houses, from one dwelling to another; they went along the roads to all the houses. And also the priests [did likewise].

But when [the householders] made offerings, [the priests] remained quiet. They might not take part when offerings were made, or when they asked alms.

[578] And if [the priests] were met, if they took part, then there was ill-feeling and anger; there was strife.

[43] The youths took [their gifts] to the young bachelors' house and sampled them there.

And the priests carried [theirs] to the priests' house.

Then they departed to their fields, to get the maize god[des]. In as many places as lay fields, from each field they got a stalk of green maize.⁶

[24] And in the harvested fields, they took only large *maguey* roots⁷ and carried them hence to their houses.

[78] They decked their maize god[des] with flowers and set them up in the tribal temples; then they arrayed them and laid offerings for them.

[262] As fast foods they made, before them, five *sortillas*: they laid them in a basket. And upon it went a hard-baked frog, hard and stiff, its face stained blue, a woman's skirt about its hind-quarters. And they set down a large basket of *pinolli*,⁸ and toasted maize [mixed] with beans.

And they cut a section of maize stalk and filled it and crammed it with everything laid out before Cinteotl. They took a very little from every [basket] and let the frog carry it on its back.

And when this was done, it was called *calonooac*, "it resteth in all the houses"; because only in houses, only in the homes, were honors paid to the maize god[des].

And after sundown, they took [the ears of maize] to Cinteopan, the Temple of Chicome coatl. There they pilfered them and made merry with them; there was skirmishing, blows were struck; all whacked [each other] with them. It was said: "It is scattered."

And furthermore, they bore to Cinteopan, the Temple of Chicome coatl, the maize which was to be seed. Young girls carried it upon their backs.

[302] Some [of the girls] had a long lock of hair on one

oretxaac, yn omotlali, hi tzotzoliuhcimanj, iocicacimanj.

Auh yn odathujc, in telpopochtli in tlamacazque, noujian nemj, cencal nemj, tecalpanoa, qujcenocajtiuj in calli, no iehoantin yn tlamacazque:

çan in tlatlamanaiia tlamatiuj, amo aca vel monepanoia, ynic motlauenejaia, ynic motlaujaia.

Auh intla monamiquja, intla monepanoa, ic motlauelia, ic motlauelina, ic mihixnamiquj: in telpopochtli, telpochcali qujtiuj, vmpa qujpalon.

Auh in tlamacazque, calmecac qujtiuj:

njman ic vmpoa, yn inmjpan, cinteuanazque, yn izqujcan manj inmil, yn itech, yn ipan cecentemilli, cecen cantuij in toctli.

Auh in tlaximjilpan, çá mecoatl in conana, qujcalitquj, yn inçhachan:

qujnxotochiozia yn inçinteuoan, in cacapulco qujquetza: vncan qujntlaquentia, qujntlamanjia:

tlatatlaqualli ymijpan qujmanaiia macujhctli, acaquahcaxtia conmana: auh ipan icatiuh cujia: tlatatzalli, tepioacquj, quappitric, tlaxtecojlli. qujzincuetia: yvan cen chiquijtl pinolli, yvan ecio izqujtl conmana.

Auh cem ixtli qujtequj acatl vncan qujtemjia, qujtenitquetza, yn izqujtlamantli, ixpan onoc cinteutl: tepitoton, tepizcantoton, achipipal, noujiampa qujcu, qujmalaltia in cujatl.

Auh yn iquac y, moteneoa calonooac, cali onooac: ichica çan cali çan techachan in mauiztilioia cicienteu.

Auh in ie teutlac, vmpa qujmoncacaca, cinteupan yn jteupan chicome coatl: vmpa qujnamoc, ic neaujtilo, ic neiaiaotlalo, ic neuojujeco, ic netlatatzujeco, mjroa tepixotlo.

Auh no yvan, in cintli, xinachtli ies: vmpa conitquja, cinteupan, yn jteupan chicome coatl, qujmalaltia ichpupuchti:

yn aca atzotzocolone, yn aca tzonquetme, yn aca

6. *Collar de maiz* in corresponding Spanish text. Cortés (op. cit., p. 276) translates this term as *collar de maiz*; Molina (op. cit.) as "parrilla o collar de maiz con el que se quita."

7. "Otras personas, que llamaban, maguey," in Sahagún's Spanish text. Ortaño y Sierra (op. cit., Vol. I, p. 130), referring to the maguey, says: "Las raíces grandes maguey, raíces de jolote."

8. Chopped, roasted maize mixed with rice seed, beans, etc., according to Fisher (op. cit., p. 67).

X 796

in his discourse, that he might talk graciously, converse well, and greet people agreeably on the road, if he met anyone.

For he was much honored when he appeared as the impersonator; because he was the likeness of Tlilacauan; he was acknowledged as our lord, treated like a lord; one begged favors, with sighs; before him the common people bowed in reverence and kissed the earth.

[827]

And if they noted that his body became even a little fat, they made him drink brine, so that he became thin; the salt water thinned him, so that he became lean; he became hard; his flesh became firm.

And for one year he [thus] lived; at [the feast of] Toxcatl, he appeared [before the people]. And when the man died who had been impersonator for one year, he who had led the way, he who had cast [the spear] for one year, who had given commands for one year, forthwith was one chosen to be set in his place, from all whom the temple guardians had saved and cared for at the time that [the captives] appeared [before them].

Thereupon he began his office; he went about playing his flute. By day and by night he followed whatever way he wished.

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His eight young men went following him. Four [of them] had fasted for a year; their hair was shorn like [the hair of] slaves, cut and clipped, not smooth like a gourd, nor cut [too] short, not [made like] growing whiskers on the head.

And four warriors, who instructed youths in the art of war, [were] similarly shorn. Their hairdress lay upright on their foreheads.

Then Moctezuma adorned [the impersonator] well and arrayed him in varied garb; he provided him [his appropriate indumentary]. He ornamented him, he adorned him in great pomp with all costly articles, which he caused to be placed upon him; for verily he took him to be his beloved god. His face was anointed with black; it was said: "He fasteth with blackened face." A thick layer of black was smeared on his cheeks. White feathers were placed upon his head—the soft down of eagles. They placed it on his hair, which fell to his loins.

[301]

And when he was attired, he went about with sweet-smelling flowers' upon his head, a crown of flowers. And these same were hung over both shoulders.

ynic vel nmjmatiz, ica itlatol, vellatatz, vel tenotza, vel tetlapaloz in vltica, intla aca qujnamiquiz:

ipampa ca cenca mauitilliloia yn iquac oixnez, in ie teixipela: ynic ixiplati Tlilacauan, ca totecuio ipan machoia, netecucitilo, tlalauhutlo, yca elcicicoa, ixpan nepechteco, ixpan ontalqua in macecoaltzintli.

Auh intla ie qujtzta, in ie achi tomaoa ynaciao, izta-iol qujtequjtzta, ic qujquaoatzta, qujtztaoquaoatzta, ynic pipinja, tepitzau, tialichau yn jnaciao.

Auh cexiujtl in nemja ipan toxcatl, yn ixnecia: auh iquac miqij ce tlacatl yn oteixipeltic ce xiujtl, in ce xiujtl, ocallatlatocit, in ce xiujtl oqujtlaz, in ce xiujtl ocallaujca: ca can ic mopatlatiujta yn ixquetzaloia, yn ixqujchtin qujnpiaia, in qujnnemj-tiaia cacalpisque, yn iquac oixnez:

njman ic compenaltia, yn itequijuh, in tlapitzin-nemj: cemilhuji, ycan cenioal: can connequja in campa ieh vti qujtocaz:

qujtocatinemj yn iachoa chicucintin: navin mocexuhauhque, moquatexoloxima, moquateconoa, motlatetecihuja, amo maiochiqui, amo maiochiqui, amo moquarcoconaloa, amo moquatetzicoa

Auh no naujntin, teachcaoan, tetiachcaoan, can ie yujn moxima yn iuhca innexin, motlaeoatimanjlia, yn jmxquac.

Jquac vel qujencaoa, qujceencaoa in Motecucuma, qujilamamaca, qujchichioa, qujciecquetza: muchi tlaqotlanquj, yn jtech qujtlalilia: ipampa canel ic ytlacoteouh ipan qujmati, moqaoa, ic mjtota motlilcaoa, mixtilpopotztinencia, moquapotonjaia, quauhtlachcaotica: can q'ujajqujliaa yn itzon, ycu-jtlacaxiuhian vetzia.

Auh yn omocencauh izqujxochitl in icpac contecatinemj, icpac xochiuh: ycan can ie no ich in necoc-

7. *Beverley Anthonie Hensley*, according to *Schur* (*Ensign Kapint*, p. 97, n. 1, and *Collected Works*, Vol. II, Pt. 4, p. 68). In the former he quotes from Hernandez that the flower mentioned popped corn.

ders, as far down as his armpits. This was called "the flowery garment."

And from both ears hung curved, gold, shell pendants.⁹ And they fitted [his ears] with ear plugs made of a mosaic of turquoise. And [he wore] a shell necklace. Moreover, his breast ornament was of white sea shells.

And then his lip plug was a slender snail shell lip plug. And hanging from his shoulders was what was like a cord bag called *icpatozia*.¹⁰

Then they placed golden bracelets on both upper arms, and on both wrists they put carved bracelets with precious stones, covering almost all the forearm. And he put on his net cape like a fish-net of wide mesh with a fringe of brown cotton thread.¹¹ And his costly breech cloth reached to the calves of his legs.

And then they placed his bells on both legs, all golden bells, called *oioalli*. These, as he ran, went jingling and ringing. Thus they resounded. And he had princely sandals with ocelot skin ears. Thus was arrayed he who died after one year.

When [the feast] of Toncatl was drawing near, when it was approaching him, when it was coming to him, first they married him to [four] women whom they sought out [for him]. He was married in [the month of] Uey toçoztli.

And he left off, scattered in various places, and abandoned the ornaments he had had, in which he had walked about fasting, painted black. His hair was shorn; he was given a tuft of hair tied upon his forehead, like that of a war captain. Thus they bound [his hair], knotting it [with brown cotton thread] called *tochiacatl*; and they tied to his long hair¹² his furred heron feather ornament with single quetzal feathers attached.

Only twenty days he lived, lying with and married to the women. Four women he lived with, who also were cared for, for one year, in the guardian's house.

The first one was named Xochiquetzal; the second, Xilonen; the third, Atlatlan; the fourth, Uaxotzinatl.

And still on the eve of [the feast of] Toncatl, still five days from it, on the fifth day [before it], when

campo ic mapanaia, yciacacpa quijquixtiaia: in moteneoa suchineapáti. 796^x
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Auh yn jnacxñitēch nenecoc pipilcatuija teucujtlaepcololli: yōan rōnaquajia icōiolnacocho, teuxiujel in tlachioalli, tlaxiuhcolli: yōan chipolcuzcatl, yn jcuizqui, oc cepa yelpān:uzqiz iztac cilin. [306]

Auh njman ie yēcacauh, itēcacapiāz tecciztli: auh ycujtłapan pilcatuih itōca Jēpatōxi, iuhqujn icpaxi-qujpalli:

njman ie nenecoc teucujtlamatemecatl contlalatituih in jacolpā, yōan in nenecoc imaquechtlan, ximauiztli in contēcacuih, achi vel qujtlatlamja yn imatzotzopaz: auh çan yēcuchin in qujquentiuh, iuhqujn xoujlmatlal ic cocoiaoc, tochiacatl ynjc [292] tentlaiaalo: yōan ytlācomaxtli qujmētzopecoa:

auh njman ie yēoiol nenecoc, icxix in contlalituih, muchi teucujlatl in coiōlli, mjtōa oioali: ichoatl inic xaxamacatuih, ynic tzitzilicatuih, ynic caquizti: yōan itzxcac ocelunacac: yōjn in muchichioia, in ichoatl miquja ce xiujel:

yn iquac ie ocalicituih toxtcatl, in ie itech ompachiutuih, yn ie itech onacituih, achtōpa tlapaliuhcatia, cihōatl qujtiaia, mocioaatiaia ipan vey toçoztli. 796^x
[584 545]

Auh qujtepeōia, qujtlatlaliaia, quicaoa, yn jnechichioal ocatca, yn ipan omotliçauhtinenca, moxima, mjaquatzontia, iuhqujnma izatequjoa, ontlalpia, ontlacuja: ynic ontlalpia, itōca tochiacatl, xitōmonjipica: yōan yatzazel, quetzalmjiaoaio, izōtōxocol itech qujlipia: [302 701]
[283 301]

çan cempoalilhujtl in onciocachūnēmi, yn onciocōatinemj: naujntin in cica q'nujcatinenca, no ce xiubtica in pialōia calpican: [833]

y ce itōca zochiquetzal, ynjc vme xilone, ynjc ey Atlatona, ynjc nauj, vixtōciōul. [551]

Auh in ie itentla Toncatl, oc macujlōica, tlama-

9. "Como corrallos de oro" (Sahagún: loc. cit.).

10. "Llamano a las capulales, en ornamento como bolsa, de un pedazo en quinde de Kexco blanco, con sus hebras y flecos" (loc. cit.).

11. Cf. Sahagún (Batazote edición), Vol. II, p. 318.

12. Cf. ibid., Vol. I, p. 161. The corresponding Spanish text, however, reads: "con sus hebras cortas, atamado aquella ancha de los cabellos, de la cual con sus hebras, hebras de plumas, y con, y enhebrado, muy cortadas, que ellas llamamos amolillo." Clark (op. cit., Vol. I, p. 88) discusses "The first kind of amolillo [which] has a design called, by Sahagún, *apamotl* [amotl], because of the amoles woven in [thereof] or red velvet's hair; the ground of which [is] colored in a square of dark red, has squares of white heathers. The fringe is also of red velvet." From this, it would appear that *amolillo* is red velvet, and *amolillo* is a red thing of velvet hair.

And when they were beheaded, they cast and threw them toward [the figure of] Uitzilopochtli.

And the quail, when their necks were wrung, went fluttering away, thrashing and striking the earth.

And the masters of the youths took them and gathered them up, stripped off the feathers, and roasted and salted them, seasoning them with salt.

Some they laid aside for Moctezuma, and the rest they assigned to his chiefs, only to the princes. And also to the masters of the youths, who marched in front, and also those [who were] priests.

And all took their large braziers—not their polished braziers. In them were coals and shavings of wood. They heaped it up, raised it, and made a hearth, and fired it with pine branches. And it burned exceedingly.

And they took white incense and coarse incense.¹⁸ And when it was the proper time to offer incense, they laid coals in the incense burner and on it cast the white incense, and raised it as an offering to Uitzilopochtli.

Thus they offered him fire, they incensed him, not only here in the great temple but in their houses, and the tribal temples. Incense was offered all the gods whom they acknowledged.

And after they had dedicated the fire [and incense to the gods], then they cast the coals into the hearth [in the courtyard].

And the young women had painted their faces and were arrayed in red feathers.

And they fastened their sacrificial paper banners to canes. [The banners] were painted in black in what was called a scroll design.

And the rich [women and girls had] narrow cotton blankets thus fastened [to canes], likewise similarly painted with a scroll design.

And two masters of youths, with black paint spread on their faces, stood above and before the round fire vessel. Occupying the leading position, they carried on their backs pine wood cages with small paper banners; they carried them with tump lines which passed only across the chest.

They caused the women to begin the dance; they danced leaping, dancing in the fashion of women. And the women were in the middle, holding their sacrificial banners in both hands. They danced and

Auh yn iquac tlatotonalo, yujc conlaça yujc con- 796^x
maiauj, in Vitzilopochtli.

Auh in çoçolti in oquerchotonaloque, tlapatlatz-
tinemj papatlacatinemj, tlalli ic moujujtequi, tlalli ic
momomotla:

“auh in techcaon qujnpepena, qujnnechicoa, [251]
qujnvihlatla, qujntleotza, qujmizraiojia, qujmiz- 263
taioquauhoatza:

cequj qujtonaltia yn Motecuçoma, auh yn oc cequj
qujtonaltiaia yn jtechiuhcaon, çanioque in pipilti.
Auh no ichoantin in techcaon, tlaiacatique: no
ichoan in tlamacazque,

yoan muchi tlaçat qujtquja yapitlecax, amo ie- [374]
hoat in petzilecaxitl, vncan ietjuh tlexochtli, yoan
tlaxipeallli, contepeuhitlaltia, contlecauja, contlecuj-
tia, oççica contlemjna, vncan tlaltlaltia.

Yoan qujtquja iztac copalli: yoi quauhiocopalli:
auh yn iquac yn ieinman, in ie tlenamaco, in tlexoch-
tli qujoaltema, tlemaco, ipan contepoa yn iztac co-
palli, ic coniaujtia yn Vitzilopochtli:

ic qujtotonjlia, ic qujpopochuja, amo çanyio vncan
in vey teupā, çan no yoan intechachān, intecacal-
pula, pōpochujlo in izquichtin in teteuoan ipan
qujnmata.

Auh yn oconisubque tletl njmā ic ie contema
tlexico:

auh in cioa ichpopochtli, motzoaia, mopotonjia [302]
tlapaliujica: 237

yoan intēteuh acatica qujquappachoa, tlilica tla- [202]
cujlollli, motcaiotia acaxilquj: 289

auh in modacamati, canaoac yujc qujquappachoa:
çan no acaxilquj yujc tlacujlollli:

Auh vmentin in tiachcanā mirtlilpopotzque, haco [302]
manj, tlexicli iſpan, qujiacatinmanj oçocalli in quj-
mama, amapapuciatotoni, çan quelpnmana. [417]

qujpnalotia yn cioa in metotiltli, yoiç mjtota 796^x
chocholoç, çan mocioaitotia: auh in cioa çan tlatic 535
in manj, yn joteitex cōmetmanja, qujototimanj.

18. Thus identified in Sahagún, op. cit., p. 105.

1796 leapt about. And the priests also danced. It was called
[535] "the leap in the month of Toxcatl."¹⁷

1796 There were paper rosettes fastened upon [the
priests'] foreheads; they decked their heads with
white feathers. And they smeared honey on their
lips; their lips were gleaming. They had paper breech
cloths. And their black feathered staves had jackdaw
feathers in the form of a cup, and a round ball at the
base, also of black feathers. The black feathered
staves also were called black rain-bird [staves].¹⁸

And where they went grasping [the staves] were
papers painted with black scroll designs. And these
[priests], as they danced, made circles with, and
struck, their black feathered staves on the ground.

1796 And only in the tribal temples were those who
beat the drums for them, seated upon the ground.
[534] They beat the upright drums; they sat beating gourd
rattles; they sat rattling gourd rattles and beating
turle shells.

1796 And all the masters of the youths, the young
serpent warriors, and the youths were spread out,
dancing elsewhere [a dance] called the serpent dance.

535 And hence [they named what] was danced a ser-
pent dance, because they moved back and forth, and
from side to side, and met each other face to face.
They went holding each other's hands as they danced.

[50] And also a number of young women danced, hav-
ing so vowed, a popcorn dance. As thick as tassels of
maize were their popcorn garlands. And these they
placed upon [the girls'] heads. And they were
painted; down to the thighs were they bedecked with
feathers. And [these] reached up to their upper arms.
And they went mingling with and among those who
danced.

1796 Of these, it was said that they embraced, they em-
braced one; they embraced Uitzilopochtli.

684 And these girls were very well guarded, that none
688 might covet them, not ravish them.

And all who danced the serpent dance were well
watched, that none might fall into covetousness.

And if anyone were seen seducing one [of the
girls], then the masters of the youths threw him to
the ground. They dragged him; they stepped upon
him as he lay stretched out; they trampled upon him.

checholotimanj: suh in tlamacaque no miltotia,
mitos tencachocholot:

amaitzatechimalaitimanj, amaitzatechimalaque,
moaquapotonija iztac itzotlivica: yon motetenne-
curvia iztetzotlantij, ymamamaxtli, yon intzatz-
natpil, tzanaiviti, in ihuquj ytecomaio, suh yn itzin-
teloloio, çan no tzanaiviti: no motetiaotia ycuja-
cuchcho, in tzenatopil.

Auh ynyc quitzatzquijouj, amatl scazilquj, ynyc tla-
cujloli: suh in iehoantin, hin, ynyc mjtoria, tlanaco-
loa, ic tlaxixitliuj yn jntzanatopil:

auh çan calpulco, in qujntlatzotzonjliaia, çan
cacate cheonicate: çan tlalpan vened in qujtzotzona,
aiacachotouque, aiacachquetzotouque, aiold qujtzotzona,
aioujctotouque, aiouchiutouque.

Auh yn izquich teachcaon, in telpuchtequjouque,
yon in telpouchti, cecnj manj in mjtoria, moteneu
mococoloa.

Auh ynyc miltotia mococoloa, ichica sujc viujh,
itzilapal viuj, mjtzanamiquj, in matirech maantijh
ynyc mjtoria.

Auh no cequjntin cica ichpopochtli, mjtoria inne-
tol, momomochiotia: centzontecomatl ynyc toma-
oac catca, ynmomochicoaquj, yon ymicpac coteca-
tiuj, moxaoa, yon in metztomaonian aci, ynyc
mopotonja, yoi ymacolpan onacia: intlan man-
tiuj, intzatzalan mantiuj, in mjtoria.

In iehoantin hin, moteneu tlanaco, tenaco, qui-
naon in vitzilopochtli:

suh in iehoantin ichpopochtli, cenca vel pialoa,
ynyc aiac qujmjzclouia, ynyc aiac qujncamanalhuiz.

Auh yn izquichtin yn mococoloa, vel mopiaia ynyc
aiac vican moleuit:

suh intla aca ite, tcamanalhuia: njmã dalli ic
qujujrequi, in tzechcaon, qujujujliana, qujmjilicpa,
qujmjicpa:

17. Corresponding Spanish text: "salto e baile de la fiesta de toxcatl"; Gálvez (op. cit., p. 258) translates *tenachocholot* as "se saltó al salto de Toxcatl."

18. Sahagún's Spanish text specifies only black feathers; cf., however, Sahagún edition, Vol. III, pp. 162-3 and 187. The last mentioned refer-
ence is to a dance in "May was one year or flower festival: ce negro y blanco de poca corva." Sahagún (op. cit., p. 168, n. 7) calls it *tenachocholot* as does, at
least, p. 233) and thinks, "El dan así el empujarse los uno a la 'en el' del, de la gente de la Represión así otros uno así otros uno, así
nach dem Glauben der Menschen, Leutliche vorzubringen sollte, ich habe den Namen dieses Vogels deshalb mit 'Regenmacher' abgelesen. Es wird
nicht ein Vogel mit ähnlichem schweben Gefeuer genannt wie ein der dazumal oder Eulen." Sahagún (loc. cit.) merely explains "a gen-
ero flammens empujándose, por causa de la fiesta, que flammens abren, en el verano." But also notes, p. 94.

746 must cape¹⁶ or the dew cape, adorned with [crossed] parrot feathers. Then he carried upon his back his round, pleated paper flower,¹⁷ and from the nape of his neck hung a semicircular pleated paper flower.¹⁸

[292] And his forehead was painted blue, and, besides, he placed iron pyrites upon it; he sprinkled iron pyrites.¹⁹

[829] And in his hand he took his paper incense bag, with shells attached, covered with sea shells, also known as a sea shell incense bag. It was filled with sweet-smelling herbs, with ground-up *yauhtli*.²⁰

And an old priest²¹ bore upon his shoulders the mist rattle board.

[314] And a number of priests carried in their arms rubber [molded] like men adorned as gods, called rubber gods.

[237] Some bore in their arms [pieces of] incense, quite round and conical [in shape], on the points of which were quetzal feathers, called the quetzal feather maize tassel.

And when this was done, the flutes were played; thereupon all set forth on their way and then departed [from the temple].²²

And as many as had been detained [for misdemeanors], those who had been taken, these they arranged in order, they held by the napes of their necks as they were spread out, or grasped with their hands, or seized by the hair; some they held by the ends of their breech cloths, which they held in their hands.

And for the novice priests who had been seized, they made reed rests as for earthen jars, upon which they went placed. They bore [the novice priests] upon their shoulders.

And those yet a little older they went leading by the hand.

And when they had set forth, then they began jostling [the captives] and pushing them; they mis-

tezizuhio: njman conimomamaltia, in tlacuechpan-
xol, yon conmatuh y cuexcochtlan amacuexpalli:

yon misquatzoujaia, oc cepa ipan conape-
tzoujaia, conapetsociaia:

yon itlan cantuh yiatzatl cuechecho, tlacuechio-
tilli, no ish mjioa cuexchiatztl, vncan tentuh yiauh-
tli, yiauhlatzextli:

yon ce quacujilli conquechpanoa, aiauhchicocia-
tli:

auh in cequintin tlamacazque, qujnanapaloa vlli,
iuhqujn tlaia ic tlachichicalli, motociaitia vltetu:

cequintin qujnanapaloa copalli, can mjmjiljic
quaquauitzic, icpac v icatuh quetzalli, ytoxa que-
tzalmjiaoiaol.

Auh in ie iuhquj y otlapitzaloc, njman ie ie onne-
otemalo, mec viloa.

Auh in qixquichtin, yn oaxioaque, equjntetcpao-
que, qujntizixitqujtimanj, incuexcochteuh qujma-
anjlitimanj, qujncuquatemotzotizixitqujtimanj, ce-
qujntin in maxtlaujcolititx qujmaantimanj.

Auh in tlamaaztoton, yn oaxioaque, toliaocalli qujn-
chichijliaia, vncan ihetiu, qujncuechpanotiu:

auh in ie achi qualtoton, in matitx qujmaantiu.

Auh yn iquac ie onena, njman iquac qujnpeoaltia
in qujncujcuizuetzi, qujnmictia qujnmamaiaui, in-

16. "Vn manto delgado negro, que se llama manchepanexi" (Ist. cit.). Elsewhere he mentions "manto delgado que llama xpal" (Boroleo cit., Vol. IV, p. 64).

17. "Vn flor de papel grande ovale, colore de mancha de rubio" (corresponding Spanish text). Later, in the same chapter, he describes the development of "mancheros, que se abren al porfueron."

18. "Al caladillo, con flores de papel, muchas fruncidas, que cubren a ambas partes de la cabeza a manera de orejas de papel, como macho diablo," and, later in the same chapter, "un ornamiento, que se parece con el caladillo, como una flor hecha de papel" (Ist. cit.).

19. "Máscara oscura (apandiente) colore de rubio negro excepto la boca, se usa en los danzantes, pero they also painted the face with a few black stripes on which they sprinkled iron pyrites (apendix)" (Clark, op. cit., Vol. I, p. 92n).

20. "Hay otra que se llama yauhtli. Es muy verde, como macho negro y cubren toda la cara arriba, (y) siempre verde; se machuca molida para las que hacen danzas, molida y hecha con el agua; han de usar, y después molida y machuca con el agua. Apandiente machuca para las que siempre usen; y para las que hacen danzas" (Ishagila, Boroleo cit., Vol. III, p. 270).

21. Probably the singular of quicauacalli is meant by quacalli. Ishagila, however, defines quacalli as the priest charged with the raising of young girls dedicated to live in the temple. Cf. op. cit., Vol. I, p. 225.

22. Following our idea, the first Folio 181 contains a few lines which are missing from the Florence Codex; and therefore printed since unprinted, and in the margin of them were what is called a real text, made of words, with two lines [written] upon it. Paper must hangings from it, spreading out from it, painted longitudes with stripes. They were carrying it with much reverence.

X 796
[30] ments, the paper shoulder rosettes, the semicircular paper neck ornaments, and the bags for incense, which were purchased only [at the market]; and necklaces of wood, [also] sold only at the market place.

And when they had reached [the end of] the four days, when all had faded, then at early dawn all began to array themselves.

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X 796
[302] Then were bedight the fire priests and all [the other] priests. Early in the morning, all put on the shoulder rosettes. And they placed, over them, the paper neck ornament. They all put on the paper neck adornments. And their foreheads were stained blue—they were colored blue—and their bodies were stained. They were painted after the manner of Uix-tociastl.²⁴ And in their hands they carried the incense bags. The fire priests carried with them their ocelot-skin incense bags, provided with small, white, sea shells. In four places shells hung from the incense bags.

And the bags of the [lesser] priests were only of paper, painted like ocelot hide, painted to look like ocelot [skin]. Some [incense bags] represented the *amixticitl* bird;²⁵ some represented ducks. Their bags were filled with incense.

X 796
[302] And when this was done, then all went [in procession] together, [that] the feast day might be celebrated. The fire priest of the Temple of Tlaloc led the others. He had put on his quetzal and heron feather crown; his face was coated with liquid rubber; [he had] his mist jacket and his rain mask or his Tlaloc mask, which he put on. His long, tangled hair fell to his loins. Behind him followed, chanting, all the [other] priests, and thus they went to the Temple of Tlaloc.

When they reached there, thereupon the fire priest of the Temple of Tlaloc placed himself. He spread out all the white reeds and leaves,²⁶ and cactus leaves, strewn with the sweet-smelling herbs; provided with the sweet-smelling herbs.

[413] Then he placed [upon the mats] four round green stones. And when he had placed them there, then they gave him a small wooden hook, stained blue, wherewith he struck each of the green stone balls. As he went striking [each one], he turned around.

amacuexpalli, yot yn jiatxtili, can quimococoujaia, yon in tlacpacancat, can monanamacia tian-quince.

Auh yn oacic naujihuyl, ynic netlacaualo, njman iostincin in peca in techichicalo:

njman mochichion in tietlenamacaque, yon yn iquich tlamacasqui, iostzico yn oncaquijo, in tia-quechpaniol: yon contaliais ymicpac, amacuexpalli, neamacuexpaltilo, yon neixqueteronjlo, mja-quateroujaia, yon michionia, moujtoichionia: yon inlan caana yn iatxtili: tetlan tlano in tietlenamacaque, ynoceloyistaz cuetuecho, nauhcampa in pipikac, cuethtli, yn itech yiatxtili.

Auh in tlamacasque ymjatx, can amatl in tlachichionalli, tlaceloicujloli, oclcoicujluhqui, in cequjtin atzicicujloli ipan mixtoia: in cequjtin canauhtli, ipan mixtoia, yn jmatx, tetentih, yn jiauhxtili.

Auh in ie iuhqui, moc tenanamjco, iluhktalo: teiacana in tlalocan tlendamac, quetzalatzatontli, yn onactih: yon mjothuj yiauhxicol, iquijauh-xaiac, anogo itlacoxtaiac in conmaqua, ycuilaczi-iuhian vetzi yn ipapa ycampo i caocetzi yn jiqujchitin tlamacasque, ynic vih yn iteupan tlaloc:

yn onacique njman ie ic onmoquetza, in tlalocan tlendamac, conchaiaon in astapili, yon in queques-que, yon nepalli, yiauhitlan tlaqujlli, tlaysauh-ujlli:

njma ic contalia in chalchiuhcelotli nauhteli: auh yn ocontali moc conmaca, quauhchicotontli, tlacexujlli, ic conujjuctcuh, cecontel in chalchiuh-celotli: yn jquac quimenujuctcuh, oalmocuep-tiah.

24. Belser (op. cit., p. 127) has "man . . . Armée des Guides in der der des heiligen Wahren."

25. Described in Sahagún, *Relación* ed., Vol. III, p. 179. Belser (op. cit., p. 125, n. 1) cites *Flora* (cap. 18, fol. 32) and defines it as the *chichicahuatl*. Cf. also Carlos A. Roldán, *El Diccionario de Ancestralismo* (Guatemala: Imprenta del Autor, 1964), pp. 542-3.

26. In a description of the Huasteca and their region, Sahagún writes: "In don muy bien todos los huastecos y muchos de los que por sus se se de ellos, como se lo que dicen quaquajoc" (op. cit., Vol. III, p. 131). Belser (op. cit., p. 126) calls it *Phyllanthus*, and cites *Flora* (cap. 18, fol. 32) as the source.



796 Twenty-sixth Chapter in which are related the feast and ceremonies celebrated upon the feast in the seventh month, which was named Tecuillihuitli.¹

Tecuillihuitli: When this feast arrived, they celebrated the minor feast of the lords for twenty days. And at this time died—[for thus] her fate then befell her—at this time died [in sacrifice], a war captive's death, [she who was the likeness of] Uixtociuatl, god[des] of those who made salt, the salt-makers.

This Uixtociuatl, so it was said, was thought to be the elder sister of the rain gods. And it was thought that the rain gods were her brothers. [In] one thing she angered and offended them, that she mocked at her brothers. And then they pursued their elder sister over to the salt beds. There she discovered salt—how it existed, how it was formed, and how were made the salt jars; and also salty sand.

And, on this account, greatly did men who lived where there was salt pay honor to her.

And the array of [the likeness of] Uixtociuatl was [thus]: Her [face] paint and ornamentation were yellow. This was of yellow ochre or the [yellow] of maize blossoms.² And [she wore] her paper cap with quetzal feathers in the form of a tassel of maize. It was of many quetzal feathers, full of quetzal feathers, so that it was covered with green, streaming down, glistening like precious green feathers.

And [she had] her golden ear plugs. And the golden ear plugs glittered and flashed and were very yellow, like squash blossoms. And her shirt was embroidered³ to resemble water [waves].⁴ And the border of her shirt was as if painted with green stones, designed to represent billowing clouds on the hem [of her shirt]; the edge was painted in a cloud design. And her skirt was designed in the same fashion.

And on her ankles⁵ she had placed bells—golden bells—or rattles. On the calf of her leg she had bound an ocelot skin on which were the bells. And when

Jnic tēponalli on chiquane capitale, vocan motene-on yn ihuud, yon in tlamsuixtlixtli, in muchioia, yn ipan vel ic cemillujtl, ic chicome metztl, in mjnoia: Tecujlihuonitli.

Tecujlihuonitli: yn in qujcaia in muchioia, in tecujlihuonitli, no compoailihujica: suh vncs miquja, vocan iteqjuh vetzia vocan trumjquja in vixtociotl, yn joteouh itatitlaca, itatichuhque.

Injn vixtociotl, iuh mjna quilmach inveltiah, catca in tlaloque: yon quilmach yioq'chicoan in tlaloque: cendamiitli ic quinqualanj, ic qujniolli-tlaco, inca mocaiah, yn joqujchicoan: suh njman ic qujtotocaque yn jovelnuh vmpa yn itapan: vmpa qujncaxio yn itatitl, yn juh ioli, yn juh tlacati, yn juh muchio itatcomjtl, yon itatxalli.

Auh ipampa y, cenca qujmauxitiliaia yn itapane-xa, yn itatpitlaca.

Auh in vixtociotl, yn jnechichol catca, yn jxanal, yn jnechichol cuztic: ichoatl in tecoqujtl anoco to-mjoli: yon yamacal, quetzalmjiaouio, quequetzalo, moca quetzalli, iuhqujn xoxoqujtl, xoxoqujtl-manj, momoiaoa, xexeluj, iuhqujn xoxopalena, xoxonouja:

yōan yneucjulanacoch, teucjulanacoch: suh in teucjulanacocheti, pepetlaca, pepetlaca, cenca cotic, iuhqujn aixtochqujtl: yon yujpil tlaicujloli, ayucjliuhquj: suh yn iten yn ivipil, tlachalchajucj-loli, chalchajucjliuhquj, tēmimxolonquj, tlatem-mjicujloli: suh yn icue çan ie no iuhquj ynic tla-cujloli,

yōan icxix contalia coioli, teucjtlacoioli, anoco taitxilli: ilanitzco in qujlpiaia, ocheuotl yn ipan

1. "Festividad de las señoras," according to Gantley ("Relaciones breves," p. 300); "Las señoras Harroquet," or "Almisa Harroquet," in Sahagun (Rindge Report, pp. 130, 131).

2. In the month of the month and the year literally as the lords' month, in contrast to Huitzilauhtli. Cf. Kubler and Gibson, op. cit., p. 26.

3. In op. cit., p. 131 and p. 131, n. 1, Sahagun refers to "pallas Plumerias." Munsö, however, is translated by Munsö (op. cit.) as "la espiga de la flor de la calva de mayo."

4. Literally, however; Sahagun, however, writes "tlatlaca."

5. Cf. Sahagun's corresponding Spanish text: also Plate 24.

6. "Las señoras de las señas," in Sahagun's Spanish text: also Anderson and Dibble, op. cit., p. 1, n. 9.

his vassals. Because verily there was much hunger; when dried maize was costly, then there was much want, [and] it was hard to gain a livelihood; [and] many then were our dead.

And until the time that the Feast Day of the Lords came, upon every day there was song. When singing and dancing began, [it was] toward evening, when only little sun shone. Thereupon fire was laid in the braziers; flame was put upon the braziers.

And the braziers were arranged and ordered in six rows, and in each row were ten [braziers] and [each] brazier was two fathoms thick; and each was as tall as one's hip.³

And thereupon all went forth from the house of song, coming singing and dancing. Between [pairs of men] came the women. Light women, harlots, chosen—picked out, set apart.

And they went together, they went taking by the hands the honored ones—the young chieftains, the leaders of the young men, and those with shorn hair, the Otomí, and the noblemen [not warriors]. These last were not arranged in order; of their own free will they placed themselves near the others.

And richly were the women arrayed and bedight; all good were the skirts and shirts which they had put on. Of their skirts, some had [designs of] hearts, some were [embroidered] with a mat design like birds' gazards, some were ornamented like coverlets, some had spiral or leaf [designs], some were of plain, fine weave. All had borders and fringes; all [the women] wore skirts with borders.

And of their skirts, some had brown [streamers] hanging, some had smoke symbols, some had black [streamers] hanging, some had house designs, some had fish [patterns], some were of plain, fine weave. And the neck [openings] were all large, and their borders were also deep and wide.

And when they danced, they unbound their hair; their hair covered them like a cloak. But they brought braids of their hair across their foreheads.

And they were not decked with feathers; neither were their faces adorned with paint.

And thus were bedecked the chieftains: their array consisted of the cloak of netting. And the brave warriors, they who had scraw lip plugs, they had white net cloaks with shells set in fish patterns. [These] were called their vermilion net cloaks.

cenca maianaloia, in iqaac cenca tlaçota in tlaotli, cenca oocá mihioviaia, mociavia: cenca vneá tomij-
qujan catca.

Auh in iquichica oalaci tecujilhujl, inquilhujl cuçoca: im peoaia cuçocanaliztli, cenca ça achiton tonatiuh, cenca ça pepetzcatca in tonatiuh: njman ie ic tleteco tlaviltec, ipan in tlaviltec motatlalia tletl.

Auh in tlavilteçl viupantoca, terepantoca, chiqua-
cempantoca: auh in cempantli, matlatlateçl, acti-
manca: auh ynjk intomaoc catca tlauihçl, hoontla-
cuçtlanaateçl: auh ynjk quaquauhçl catca, cecen
iquapantli;

auh in ie iuhçui, moc oalqujina, in cuçacali, cuç-
cuihçtze, mjtociuihçtze, intatzalan actiuhçtze in cica:
iehoantin in masujitia, yn auençine: iehoantin in
tlatzonantli, in tlapetentli, in tlaçenquixtli:

auh yn qujnanaamictli, yn inmaritech qujmantiuj,
çan iehoantin in masujitilonj in teachaoan, yoa
in telpochtequoaque, yoa in quaquachictli, yn
otomj, yoa in pipitli: amo teluap motecpana, çan
jilotlana, incipa onmoquetza tetlan.

Auh in cica uel mocencaca, vel moieçchichia,
much qualli in conmaquja, yn incue, yn jvipil: yn
incue cequj idlo, cequj totolupetlao, cequj cacamo-
liuhçui, cequj ilacatzuhçui, anoço tlatcallotl, cequj
çan petzic, muchi tene, muchi tlazeno, muchi
cuetenio.

Auh yn invipil, cequj quappachipilçac, cequj
pocupilli, cequj pocupilli, cequj isalpilçac, cequj
cacallo, cequj mjmjchcho, cequj çan petzic. Auh yn
jronçui much uetoi: yoa yn iien cenca no papula-
oac, papulactic.

Auh yn iquac mjtoria, quitoma yn jntzon, çan
intzon quiquequentinotm: auh yn jntzon ipiloaz,
ymizquac qujoaltca.

Auh amo mopotonja, amono moxao.

Auh ynjk muchichichia in teachaoan, yn jnechi-
chical catca, ieohed in cuçhintl: auh in ttaçaoan, in
teçacaoque, ymiztacuechin cilin ynjk mjmjchcho,
motocaiotia innochpalcuechin.

3. Cf. corresponding Spanish text. Literally, *desentor/planosmendi* may be construed "you can take [it] in their embrace." For *cecen* *quapantli*, Sahagún has "no much."

* 796 And all the men, whether leaders of youths, or youths, had only black net cloaks, all with eyelens on the border, and all had turquoise [ear plugs].

282 And those who had had only bell-shaped ear plugs.*

301 And those who had bell-shaped ear plugs, also had lip plugs. Some were like lizards, some like dogs, some like a broad-leaved water plant, some rectangular.

[724] And the youths who already wore [their] hair long [in token of war exploits] had lip plugs which were rounded.

And all the [others] who were only youths [had] only circular lip plugs, which they set in place.

[701] And the leaders of the youths bore breast plates made of small, white, sea shells. And those with shorn hair, the Otomí, wore their neck bands with round pendants.* These were shells.

And the shorn ones were provided with bird-formed lip plugs; and the Otomí were decked with lip plugs formed like the broad leaf of a water plant.

And those who were diligent to be leaders of the youths bought themselves real sea shell neck bands, all clear and limpid. And the lower class bought themselves [common] shell-fish for their neck bands, [which were] only yellow, not hard, and not very costly.

* 796 And those who had taken captives, the leaders of the youths, carried their feather devices in the form of birds. They carried them upright over their heads.

[001] And the captains carried upon their shoulders feather devices [formed like] trees, tied in three places with eagle feather clusters bound with ocelot skin. And at the base they were wound in three places with red string.

237 And some raised up quetzal feathers in the form of corn silk; some a forked heron feather ornament; some set up the head plumage in bird form; some the device made of diverse quetzal feathers.

* 796 And upon their legs, upon their left legs, they placed hooves, real deer hooves. And the thong was of real deer skin, cut thin, cut into narrow strips.

* 796 And thus were they variously painted: Some placed a black stain upon their cheeks, called "black cheek ash vase," and laid pyrites [upon the stain]. And some had a black [stripe] upon their foreheads, [in

Auh in isquich tlacatl in çan tlacatl, telopuchti: çan tlilic yn jecuchin, muchi tenjin, yom muchistin inzinuh:

auh in tlacacia, çan incocholnacoch: auh in coccholnacoch: auh yn jenzpilol, qujnamictia, coquj sujtlatztl, coquj itzcujtenpilolli, coquj apatlactli, anopo tlaxatrectli.

Auh yn telopuchtein, in ie tzotzocleque, ymaschichilacachtempilolli:

auh yn isquich tlacatl in çan telopuchti, çan ie-hoetl yn aiaoltempilolli in costalia.

Auh in techcaon, ymedpancuquj, ymedpancuquj, cilin in tlachioalli: auh in quaquachictin, yn oomj, incucachachapac: ie-hoetl in chipolin.

Auh y: quaquachicti qujnamictia, ie-hoetl in tootenpilolli: auh yn oomj qujnamictia, ie-hoetl yn apatlactli tenpilolli.

Auh yn ajujque in meccenmatl, in tlacaaon, qujmococouja trechupuli in cuac-tl, cenca chipaoac: auh in ça tlazacuja in ça tlatoqu, ia, ie-hoetl yn achipulin qujmococouja, yn incucquj, çan cuatic, amono tlaquaoac, amono cenca patio.

Auh in tlamanjine, in telpuchiaque, intototlamal, in cõquequetzinemj yn imicpac.

Auh in tequjaque, quauhtzonitli in qujmamaia, excan yieuh, quauhtlalpilolli, oclueoatica in tlaqujmilolli: auh in itzintli excan in chichilicpatia tlaqujarli.

Auh in cequjntin, xilonochquetzalli in conquetza in cequjntin xztaxelli, in cequjntin quatoetl in conquetza, in cequjnti yntlatlachichioalquetzal.

Auh yn imicic ymopuchcopa in cõtlaliaia chochelli, vel ie-hoetl in maçachochelli: auh yn jmeaio, çan no ie-hoetl yn maçamatl, tlapiçaacactectli, tlapiçaacactotlalli.

Auh ynic mjchionia, mjiet tlamanli, cequjnti tlilli incamapan costaliaia, ioca tlilcamanexcomjil, ca petzujaja: auh in cequjntin ymixquac quojoca in tlilli, in nacaztitan conaxitia, motociaotia tlitzatl,

4. In the corresponding Spanish text, *tlapipin* mentions copper, which may have been the material of which the bells were made.
5. *Sahar* (op. cit., p. 144) has *divers Petzotlitzatl* for *petzotlitzatl*.

a band] from ear to ear, which was called "black sweat," and they also applied pyrites [to it]. And some extended a black [stripe], called "a plaster of rubber," so their faces, and also it was sprinkled with pyrites.

And thus was their hair shorn: All were shorn like young warriors; together, all were shorn alike in the manner of young warriors. And those who had their temples closely cropped, were well shaven down, well scraped clean with a sharp piece of turtle shell. And they applied yellow ochre to their [remaining] hair; they colored it the color of maize flowers.

And thereupon, when they danced, they carried before them torches, pine fire brands, which flamed with much crackling and hissing. And as they carried them, the leaders of the youths [went] squatting because of the burden, as if running with thighs bent. And the resin, as it were, fell in large drops, and the live coals scattered and fell one by one. And the [charred] pine wood fell bit by bit to the ground.

And along the sides the lighting was only from fire ladders held in the hand. They who gave light were youths who had fasted twenty days. They were spread out in a circle, ranged on the sides. On one side were those of Tenochtitlan, and on the other side were those of Tlatihualco.

And they did not dance; they did only one thing—they only provided light. And they were on guard and kept close watch on people; their office was to be attentive that none might dishonor a woman; that none might look upon a woman, lest one might jest [with a woman].

If anyone was seen even only intending it, or trying it, maybe later—next day or two days hence—they punished him. They beat him with flaming pine boughs.* Verily, they left him for dead.

And when all were dancing, sometimes Moctezuma emerged and came forth to dance, and sometimes he came not forth. Only if he wished he did so.

And that they might go in line when they danced, they held one another by the hand or about the waist.

And some they grasped by the hand; all grasped hands. And thus they kept on with their feet, that they might take the dance steps all together with their feet. And they whirled about repeatedly; and they passed by the barriers, proceeding among [them]. They went back and forth among the rows of benches. When they had reached the end [of the

no ca petzujaja, suh in cequjntin imixtlan caana tili: itoca sujtolli no ca petzujaja.

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Auh ynic moximaia, muchintin motiachcauhximaia, cenuetzia in motiachcauhximaia: yon yn incanaacan qujconaloia, vel qujcoconaloia, vel caiochiquja: yoi qujtecocaujaia, qujtomjolluhjaia.

[714]

Auh in ie iuhquj yn iquac ie mjtioia, tlepilli, oco pilli, qujniacana tlatlatiuh, cuetuetlacatiuh, cocomatatiuh: auh in qujinapalos telpachtequjcoaque cencia eticiuj, iuhqujn tixtixtlaça: auh yn ocozotl, iuhqujn chachapaca, yon in tlexochtlit tetepeutliuh, cecenniantliuh: yon in ocoztl calichachiaca.

[373]

[516]

Auh in tlazenco, çan matematica in tlavijlo: ie hoantin in tlaviaia telpopuchi, in moçempealçauhque, tlaiacalotimica, tixtlapantimanj: cecitlap manj in tenochca, no cecitlap manj, in tlatilulca.

[785]

Auh amo mjtioia, çan qujzaujaia, çan ixqujch trelauhjaia: yon tlapicia, vel teixpicia, vel ymic tlayiaia: auh aiaç ytlā vñcan qujmotequjx, ynic aiaç vñcan teixtlaxia, yn açaca vñcan vñcetiuh:

[834]

intla aca oitoc, çan oc conxxtotia, coniximari, aço qujn jmonlaioç, anaço qujn ivipelaioç, in qujtlazacuiltia, qujujutequj ocoquauhica, tlatlatiuh, ca micquj in qujcaoa.

[684]

Auh yn iquac netotilo, in Motecuçoma, in quenmanjan, oakqujaia, oalmjotioia: auh in quenmanjan amo oakqujaia, çan yjollo tlamatia:

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auh ynic tepantliuj, in mjtioia, monaoa, mocujtlanaoa.

Auh in cequjntin, inmatitech maana, nematitech nezano: auh ynic qujiauhitui, yn imicxi, ynic tlayiaia, çan ceniauh yn imicxi: yon ontixtixquja, itlan qujqujtiuj in tlauihcl, italan quiquiztiuj, itic cacalactiuj, yn isqujpantli tlauihcl: yn oacino yn

They said unto him:

"Go, my friend! Though thou art a brave man, a warrior, how may we care about thee? Wherever our foes come rising against us, may we die as brave men!"

And these were the words which they said unto him; and much else besides.

And thereafter, when they had cast him out, he slowly crept away, going backwards and on all fours, lamenting as he went. Thus he went off, nevermore to sing and dance with the others.

And the matrons cast out the woman. Nevermore would she take up the song and dance with the others. Nevermore would she clasp hands with the others [in dance]. Thus they dismissed her; the leaders of the maidens cast her out forever.

And the woman who had sinned evermore went alone. Never might she hope once again to sing and to dance with the others.

And the one whom they had punished because of the woman, then married her, and quieted the affair with her.

And before the real feast came which they called Uei tecuilhuitl, on the tenth day, when the woman [who was the likeness of] Xilonen died, her face was painted in two colors. Thus she was stained yellow about her lips, and her forehead *chili*-red. From her paper cap, which had four corners, hung quetzal feathers in the form of maize tassels; and [she wore] a wide neck band. Her neck piece consisted of many strings of turquoise. She wore a golden disc, as breast ornament. Her shirt and skirt had the water lily [flower and leaf design]. She wore princely sandals, carmine-colored sandals. Her shield and her rattle stick were *chili*-red. In the four directions she entered, or went down into, the sand.⁷

For this reason was it said, "She goeth into the sand": in this way she foretold her death—that on the morrow she would die.

She began the feast day when she entered Tetamaçolco. The second place where we went to arrive, we marched [to accomplish the ceremony], and it was a place named Necocuixcan. The third place in which she entered [the sand] was Atenchticalcan, and for this reason was it called Atenchticalcan—that here gushed forth the water, and also have faded away the

quijhuja,

Xisuh nocne aco toqujchtli, aco titiucanh, quen timixtocujlauja: çaçocan techquetzaujuh in toiauh, maça toqujch miqujçá:

yoan in tlaltolli quijhujaia, vel oc mjec.

Auh yno ica oalmiauhque, ça iziatruh, chichicoeatruh, ça xonauhuh, tētentiuh, ic centlatlalcujau, acoquj toan cujcoanot.

Auh in cioatl çan qujtotoca, in cioatetiachcæth: acoquj no toā cujcoanot, acoquj no tenaoz, qujennaozia, qujennaozia, yn ichpuchtlaicanquj.

Auh in cioatl yn otlatlaco, icenmaian tlaltlalcujau, acoç ceppa motemachiz, yn oc ceppa toan cujcoanot.

Auh in ichostl yn otlatzacujtlol, yn ipampa cioatl, njman ic qujmocioaozia, qujauceujia.

Auh yn aismo aci in iquac ie uel ilhujtl, yn mote-neoa, vel tecuilhujtl, yn iquac tlamatlaci, iquac miquja, in xilonen cioatl, michichtlapan, ynic michihuh yn itzco cortic, auh yn iquac chichiltic: yimacal nauhcampa nacac, quetzalmijaoia, cozcapedlatl: yn iconquj chalcuihujl miccpantli, teucujtla-comalli yn ipan mantihuh, yiaxochiavipal yoan ya-xochiacue yhitzac, ynochpalcac: yn ichimal yoā yn ichicaoz chichiltic, nauhcampa yn aquja anoço xalaquja:

ynic mjico xalaquj, ic qujmachtia yn jimquiz, in miquiz murtia:

in cemilhujtl conpeoaltia yn aquj, tetamaçolco, ynic vocan vocan in tacitacatan, tacito: yoan itocaio-can necocuixcan: ynic excan vncan yn aquja, yn atenchicalcan, ynic moteneoa atenchicalcan, ça vncan, oakholoia yn atl, yoan no vncan oalpopoliujia yn

7. Entering the sand was evidently a ceremony ritually enacted, and legend in view of the traditions of the deities whose festivities were honored by it. The explanation in both Sahagún's Spanish text and the Aztec column is not explicit. The four places in which Xilonen entered the sand may be identified in modern Mexico City and are associated with water and sand. *Apoa* is probably an assimilation of *capota*.—Angel María García, personal communication.

776 wind. And the fourth place which she entered was
805 over there at Xoloco. [And] there she stopped.

[For] these were a part of, and carried together, the four year-bearers—Reed, Flint, House, and Rabbit. Thus do the year-bearers go describing circles, whirling around [as a measure of time].

776 When, at early dawn, Xilonen was to die, all during the night songs were sung after the manner of the women. Vigil was kept. Everyone passed the night watching; they slept not; the women remained sleepless. They sang the songs [of Xilonen].

[532] And when day broke, then began the dancing. Verily, everyone—the leaders of the youths, the leading warriors, and the valiant warriors bore maize stalks. These were named "bird banners."

776 Likewise the women danced—those who were with Xilonen. They were painted with red feathers. 585 And their faces were painted with yellow ochre. Also they colored their faces in two colors: about their 793 lips they were yellow with ochre, and their fore-

heads were stained with the red of anatta seeds.⁸ [They bore] their wreaths of flowers upon their heads, and the leaders had garlands of the yellow flowers of the *Carophyllus mexicanus* [about their necks].

These women were known as priestesses. They mingled not with the men, but remained at one side. They went describing circles, and enclosing Xilonen. They sang for her after the manner of women. These women were called "the hanging gourd."

And the warriors danced before [Xilonen], following a serpentine course.

776 And for this reason were [the women] known as "the hanging gourd": the two-toned wooden drum, 793 which they beat as they went, had tied to it a gourd, [534] which was under the drum, which looked as if it were hanging beneath. They who struck the two-toned drum went carrying a little drum under their arms, which they beat, as they went, with rubber-tipped drum sticks.⁹

[534] And the priests, [who] attended them, went blowing horns; they blew shell trumpets as they went. And they went strewing, scattering, and casting incense as they went to meet Xilonen.

And the fire priest, who was to slay [Xilonen] as

ecatl: ynic nauhcan aquia, vmpa xoloco, vmpa ontzonquicaia,

ca quitoctiaia, can quijucalciaia, yn nauhteti xih-tonalli: yn acatl, in tepatl, in calli, in tochtli, ynic tlaxiaolotlun, ynic momalacachotlun, in xih-tonalli.

In ie iuh iostzinco miquiz in Xilonen: ceioal in ciapan cujoia, tocoia, muchi tlacatl itzoioia, amo cochia, mocochipoloia in cioa, queoia quevilia va icuj.

Auh yn ie otlatuj, njman ic poa in netotl, vel izquich tlacatl in tiachcaon, in telpopuchtli, yn iiaque, yon in tequoaque, incicintopli: ynjin motocaoia totopanjel.

No mjtota in cioa, yn itechpouja in xilonen, mopotonjia tlalapiujica: yon motaoia tecoauh-tica: no ic quicocona, yn inxaiac, yn jntenco, tecoauh-tica: auh yn imizquac tlalalachtica, ymji-pacoch'u, inxochicozquj cempoalxuchitl yiac-tiuh.

Yn ichol yn, cioa, moteneoa cioatlamacazque, amo qujmonneloa yn oquichti, can nonzia mantiuj, cololujtiuj, qujtepeujtiuj in Xilonen: qujcioapicuj-catiuj: in ichoantin y, cioa moteneoa tecomapiioa.

Auh in tiachcaon ixpan mjtotituj, mococolotituj:

auh ynic moteneoa tecomapiioa, ca in teponaztli in qujjetictiuj, itech caliuhtituh in atecomatl, yhi-campa iteputzco iesiuh in teponaztli, iuhqujn pilca-tiuh ic neci: in teponaoca can qujciaujtiuh in teponaztontli in qujjetictiuh olmatica.

Auh in tlamacazque, tenanamjquj tlapijtiuj, tec-cietli in qujpictiuj: yon yn iahbextli in qujpipixot-iuj, qujcecenmatiuj, qujtetepeuhituj, conjxnamjctiuj in Xilonen.

Auh in tlenamacac, in tiamjctiz, vel mocencaoa,

8. *Ries ovalleto L., the anatta dandi* (Clark, op. cit., Vol. I, p. 6). Cf. also Selar, op. cit., p. 151.

9. "Xenu flower: que se llama campanachol, sus amarillos y de buena olor" (Botanico ed., Vol. III, p. 273). Tagawa, in Selar, loc. cit. See also p. 89, n. 15.

10. Clark (op. cit., Vol. I, p. 93, n. 2), writing of the *tlamacaque* (chanting priest), says "The player is called the *teponaco*, and the drum, *apauacatl*. Made from the hollowed-out trunk of the *Lonocarpus ovalleto* Benth, this drum has two tones, the rubber-tipped drum-sticks are of cedar." Cf. also Sahagun's description of the tongue on the bottom (corresponding Spanish text).

an offering, was richly arrayed and adorned. He bore an eagle claw device upon his back, which was surrounded by quetzal feathers. His holder was of eagle down in which were quetzal feathers. His flint knife was of gold. He carried a rosette on his back, which was made of paper, etc.

A man [priest] carried the mist rattle board upon his shoulder; he rattled it in three places. And when they had come to the place where Xilonen was to die, then the fire priest came to receive her. Before her he set up the rattle board, and rattled it, and with incense went forth to receive her, and cast it toward her.

And then they took her up to the Temple of Cinteotl. First they laid her upon the back [of a priest]—not upon the offering stone, but rather she died upon [a priest's] back. And those who died upon [a priest's] back, they called "those who have backs."

Thereupon she met her fate and [the sacrificing priest] severed her head. When she had [thus] suffered, when he had slain her, then he grasped her heart and planted it in the blue vessel. They who were well experienced knew where they cast it, where they required it.

And, then all ate, for the first time, *tortillas* of green maize. For the first time the cane of green corn was offered and for the first time chewed, and likewise amaranth greens were newly cooked and once more the sweetness of flowers—the *Carophyllus mexicanus* and tobacco flowers [—was smelled].

And at the Feast of the Great Lords, there was a dance which was the particular function of the women—old women, young women, mature women, little girls. The maidens, who had looked upon no man, were adorned with feathers and their faces were stained with paint.

Everyone made plain *sauces* and fruit *sauces* for themselves; they offered them as gifts to their gods.

And of the old men and the old women it was the exclusive privilege that they should drink wine. Never did a youth, a maiden, or a priest drink wine.

And if anyone was noted, great pains were taken that he be seized and put in jail, in the granary.¹¹ They all held council what might be done about it, and whether, perchance, they would punish him. [Evidence] was weighed; all discussed [his crime]. They determined whether [they would] show mercy; and if [they would] not show mercy, he was

muchichioa, quauhiztli in qujmama, quetzalli ynic moiaotluh, quimolochtli, yn itecomaio ietluh quetzalli cuxtic tecujtlatl yn itecpaio ietluh, ylaquechpanioui ietluh, amatl in tlachihuitli, etc.

Ce tlacatl quiquechpanoa, in aiochicaoztli, excan in cacalaca: auh yn oacito yn vncan miqiz xilonē, njman quioalnamiqui in tlenamacac, ixpan qujoaltiquetza in chicaoaztli, qujcacalatza: ynan yiahtli ic qujoalnamiqui, yuicpa qujoalchaisoa.

Auh ie ic contlecauja in cinteupan, çatepan conteca in tecujtlan, amo techac, çan tecujtlan in miçuja: auh yn icujtlan miçoaia, motocaiotia tepozna:

njman ie ic tlacotl, quiquechtequi, yn otlacotic, yn ocontlatlique, njman ie ic conanjlia yn iioollo, xoxoubquj xicalco qujoallalia: iehoç qujmati in machicque catca in campa qujtalia, in campa quinequja.

Ynan iquac iancujcan qualoia, in xilotlaxcalli: iancujcan tlamanalo, iancujcan moquaquia in oçatl: ynan iancujcan mopaoçi in oauhqujlitl, ynan iancujcan ynecu in suchitl, in cempoaltuchitl, in jesuchitl.

Auh yn iquac in vei tecujlhuçtl nezotiloia, çan inneixcaujl in cioa, yn jlamatque, yn ichpochti, yn inioloco cioa cioapipaltontoti: in ichpochti yn ianac qujta oqujchli, mopotonjia, moxaojia.

Ixquçh tlacatl motamaluja moxocotlanalujia: qujntlatamanajlia, in iteoçan.

Auh in ueçetque, ynan in jlamatque, çan inneixcaujl catca in tlaçanaia: çan njmā iac tlaçanaia in telpuchtl, in tlamacazqui, yn ichpuchtl.

Auh intla açç, oitoc, vei ijoj ic oanoç, quauhcalco tlalilo, petlacalco: ipan nenonotzalo in tlein ipan muchioaz, yn açç qujzçacutiax neçtitilo, neixpätitilo: qujpantia intla ie ynemac: auh intlacamo ie ynemac,

776^x
793
[301]
267

[534]

796^x

[262
264]

[302] ●

[888
273]

798^x
273
689

11. See Plate 27.

x 796 And after that it was quickly lifted upright. Much
 T78 did the earth stir, move, and swirl. Upon this, they
 cast stones in [the hole]—all these round rocks—
 throwing in large stones, pouring them in. And when
 [the space] was filled with stones, then it was covered
 with earth. Thereupon each went to his house; all
 was quiet and calm.

x 796 And thereafter came out the captors [with] their
 captives, who were to be cast into the fire. [The cap-
 tures] were well arrayed and adorned. They were
 [302] painted with yellow ochre; their faces were stained
 [237] red. They bore upon their backs butterfly devices
 [243] made of red azara feathers. And their shields [were
 decorated with] lower legs⁷—those of either eagles
 or ocelots. These were designed on this shield in
 feathers. Hence were these named "shields with legs."

[535] And so they went dancing with the captives; they
 went winding back and forth. Thus they proceeded
 by twos. The captives, they who were to be cast into
 the fire, also danced. They covered their bodies with
 white clay; they had paper breech cloths and paper
 [302] shoulder sashes; then they had their paper wigs, and
 [302] they decked their heads with feathers. They had
 292 feather lip plugs; they were stained bright red about
 the mouth; they were stained black in the hollows
 of the eyes.

And when the sun set, then it all ceased, and they
 shut the captives in. And the captors departed. There
 in the same place reposed those who owned the cap-
 tives. They guarded their captives.⁸

And then they started holding a vigil for them.
 It was already far into the night when the old men,
 those of the tribal temple, to which they belonged,
 departed. And when they ended the vigil, it was
 midnight, in the deep of night, when night divided
 in half.

[302] After that the captors then took [some of the cap-
 tives'] hair; they took hair from the crowns of the
 captives' heads—a little of the captives' hair, [which]
 they cut from the crowns of their heads. They bound
 the ends [of the locks of hair] with bright red thread,
 to which were attached two heron feathers, forked.
 [413] And the obsidian knife with which they cut the hair
 they named the "falcon nail."

[415] After they had taken [the hair], then they put it
 into a small, woven reed basket, called the "hair
 basket." This hair basket the captor carried to his

auh in ie iuhquj ommoqueztiverai, vel tecnjnj in
 tlalli, vel olinj, yoi comonj: in ie iuhquj, njmā ie ie
 qujtezema: muchi, ichoatl in teolotli, in vevci teli
 conmaia, contepeoa: auh in onoteten, njman ie ie
 motalpachas in panj, njman ie ie vivilos, cacalacua,
 cactiverzi, cactimomana.

Auh njman ie ie valqojca in tlamanjme: in immal-
 hoan, in motepondiaque, vel mocencaca, moch-
 chica, motecocanhaltia, mxtlapalhujia, in qujmama
 tlavixtli, papalotl: can cuacalin in tlachihdli: yoi
 in jchimal tetepondli, aco quauhixtli, aco ocelo-
 matetepontli, in vncā chimalpan icujliuhlica, hivi-
 tica: ie moteneoa in chimalli, tetepondli:

ie mjtotitivi, momalitotitivi, momamāitivi: ie vm-
 patitivi in mamalti in motepondiaque, no mjtoti-
 tivi, qujnticavia, imaamamxtli, imamaneapanal,
 njmā ie imamatron, qujnquapotonja: imjvitenqac,
 motenchichilua, mjtentilicomolua.

Auh in ocalac tonatiuh: njmā ie ie mocacua,
 qujncalcaquja in mamalti: auh in tlamanjme vivi:
 can no vncan ommodalia in maleque, qujnopia in
 immalhoan.

Auh in peoa in qujnticavia, ie tlaquashiova in
 qujca: ichoantin in calpolvetque, in calpolque, in
 vncan povi: auh in mocacua in teteavia, iovalne-
 pantla, iovalli itic, ioalli xelivi:

in ie iuhquj, njman ie ie tetzoncuja, in tlama-
 njme: qujntzoncuja in mamalti, inquaneapantla, aquj-
 ton intxo in mamalti, qujntequilia in inquaneapantla,
 chichilicpatica qujcujtlapia, azatl itech ca, vme,
 maxaltic: auh in jertli inj qujtequja intzon: qujto-
 caiozia, itztlotli:

in ie juhquj in oconcujaque, njmā ie cōtema petlacal-
 tonco, itoca: tzonpetlacalli: inin tzonpetlacalli, quj-
 vica in jchan tlamanj, aco qujipila, ie monextia in

7. Literally, knee. René Barón, however, reads *compostli* as this.
 8. The context suggests a distinction between *tlamanjme* and *maleque*.

given the name Itztlacoliuhqui, "Curved Obsidian Knife."⁹ This [Itztlacoliuhqui is god of] frost. [Cintootl] accompanied [the other]; they came together—not at a run, but at their leisure, approaching and slowly moving toward the temple, where died [the who was Toci's likeness]. Again they took their places there.

And upon the morrow, when dawn had reddened and it was light, then [the wearer of the skin of Toci's likeness] climbed up to place herself upon the edge [of the pyramid]. And the noblemen, [who] already stood awaiting her, then all converged upon her. Then they ministered unto her. One of them applied feathers to her head and her feet—swift eagle down; another painted her face; another offered her her shirt with the eagle design, and her skirt, which was only painted; another decapitated a quail for her; [still] another set incense before her. [All this was done] very swiftly. Then it was quiet; then all departed.

And when they had left, then came forth her rich vestments, called her paper crown and her market place banner. And her paper crown was wide; in the middle was the market place banner. There were five [banners in all]. In the midst was the one market place banner, and four [of them] were on the sides—two on each side. [This headdress] was called *moctli*.¹⁰

And when they had stirred her, then they brought the first four of the captives before [the other captives]. Then they stretched one [of the four] out upon the offering stone; she herself then slew [the victim] as an offering. She cut open the breasts of [all] four in the same way.

When she had slain these four, then she left [the others] in the hands of the fire priests, that they might slay the rest of the captives. Then she went where [earlier] she had gone to get her son; she went to bring her son, Cintootl or Itztlacoliuhqui. At a little distance, her Huasteca went ahead. They were girt with twisted [paper] brooch cloaks, and had their mirrors on the smalls of their backs, and she bore her cepton blossom and precious feather spindle [with unspun cotton].

And the medicine [women] and those who sold lime went ranged on both sides, singing. The old priests preceded, intoning the song, striking a small,

lic yiativitz, vmpa itzivi, vmpa tlamativi in jtenpan, in vmpa onjc: oc ceppa vmpa ommotalia.

1796^x
[292]

Auh in oclarvic, in oclatlavikoleac, tlatlavillod coa, mec calmoquetza tlatenpan: auh in jxquich tlatl pipilti, ie quichistoque ipan ónetepealo: njman ic qujlatlamaca: in aca qujpotonja icpac, yoañ icac, quauhtlachcaiotica: in aca qujxaoa: in aca cómaca iquavipil, yoañ icuc, can tlatcujloli: in aca colin in qujcotonjlia: in aca copalli in contemjlia cema can icuihca: njmā ic cactivetz, njman ic viviloa.

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[292]

Auh in ovivilonc: njmā ic calqujca in jveitlatquj moteneoa: yiamacal, yoañ icianqujzpan: auh in jamacal, can patlactic, inepantla icatuih in tianqujpanjel, macujlli manj: in tlanepantla icatuih, ichoatl in tianqujzpanjel: auh navi necocampa coene, qujtzatzacuih: moteneoa meotli.

[292]

Auh in ocōcencauhque, njmā ic omōioacatia, in mamalti injapan, navintin: mec ce conteca, in techcac: inoma yoma in qujmictia, qujmeltequj: navintin; auh quinchioa:

in oqujmjencti in navintin, mec inmac qujnolcaca in tletlencamaque, injc qujnmjctiaque, in oc cequjotin mamalti: mec iauh in vmpa ocanato iconauh: qujviciuih in jconauh, in cintexl ano itztlacoliuhquej: qujicaca in jcuexoa vecapa qujxtivi, omōcencauhque, inmemecamaxtli, yoañ incujtlatzauh, in jichcauichuih, mamalacaquetzallo.

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Auh in titici, yoañ in temexnamacaque, necoc onotivi, cujcativi: qujncujcanlaxitivi in quaquacujli,

[463]

1796^x
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9. This headdress is illustrated in the *Tenochtitlan of the Aztecs* (London: The British Museum, 1960).

10. Cf. corresponding Spanish text, Sahagún (1590), p. 177, where the term is *moctli*; possibly it could as well be related to *moctli*.

richly adorned, with much gold, covered with gold, and with many quetzal feathers, covered with quetzal feathers.

And when they had been given these devices, then they went to perform the hand-waving dance. Motecuzuma led it, wonderful [to look upon] as he moved. Before all they displayed the arms and insignia, glimmering far like the sun's rays, glittering greatly—these devices.

And after this, when it had ceased, when the sun was near setting, then came forth [the priests of] Chicome coatl,¹³ representatives of those wearing the skins of flayed sacrificial victims who, when [the likeness of] Toci died, also died at the same time.

Then these issued from their temples, to sow seeds [of maize] here at the banquet table of the devil [Uixilopochtli, which is a pyramid] not very high.¹⁴ And when they had climbed up [the pyramid], then they flung, sowed, and scattered the seed among the onlookers—white maize grains, yellow, black, red;¹⁵ and squash seeds. All scrambled for them, as if stealing or snatching them, and in truth fought over them.

And the maidens who belonged among [the priests of] Chicome coatl were known as priestesses. They bore upon their backs the ears of dried maize, seven ears each, striped, painted well with liquid rubber, well girt in paper and wrapped in costly capes. And the priestesses who carried them upon their backs had their faces painted and [their arms and legs] pasted with feathers. And also they proceeded singing as they went; the priests of Chicome coatl intoned the chant for them.

And when this was done, when they had scattered the seed, thereupon [the priests] went back whence they had come. Then were brought down the [white] chalk and [white] feathers, which lay in a wooden vessel, from above, [in the Temple of] Uixilopochtli. And he who brought down the chalk was the first priest. When he had come down to reach the base of the pyramid, then he placed it there on the landing.

And when he had placed it, then set forth the chiefs, running hard and fast. In truth then were beheld the fast and light runners. He who came first quickly took for himself a handful of feathers. Then

tlanguj in tlaustli, cenca teucujtlaio, mocateucujtla cenca quetzallo, moca quetzalli.

Auh yn econmomacaque, njman ie ic uj momatlasque, qujiacana in Motecucoma, cenca mauiçotivj: teixpan qujnexia in tlaustli, cenca veca in motonameiotia, cenca mihioia in tlaustli.

Auh in ie ruhuj, yn onecacualoc in jquac ie trelac, met oalquica in chichicomecos, in jmixipclaoan no tototexti: in jquac mjquj toci, no iquac mjquj.

Mex oalquica in intetupan, oalxinachpixoa: vn-can in jtlacuaian diablo, amo cenca vecapan. Auh in otlecoque: njman ic qujoalchachiaia, qujoaltetepoa, qujoalcecenmana tepan, in xinachtli: iztac tlaolli, coztic tlaolli, iaviti, xihutocli, yoa ziovachtli, iuhqujn namoialo, iuhqujn n.omotzolo, netlapepe-nijo, vel ipan nemjmitcio.

Auh in jchpochti in intech povi chichicomecos: moteneoa, cioatlamacazque: qujmomamaltiaia in cintli, chichicomolot, oltica qujxaxaoaia in cintli, yoa amatica in qujnujqujmiloia, yoa tlapotimatica in qujnnama in cioatlamacazque, moxaoia, mopotonjaia, no cujcativi, qujncujcativi in chichicomecos.

Auh in ie ruhuj, in orxinachpixoa njman ie ic vi in motistizque: njmā ie ic oaltemo in tīçal yoa hiviç, quauhxicaltica manj, in jcpac vitzilobucheli: auh in qujoaltemovia tīçal, tlenamacac: in ocatitico tlatxintlan, met qujmana in vncā Coaxalpan.

Auh in oqujman: njman ic eoa in tiacaaon, cēca motlaoa, cenca totocoa, vel vncan neci in painan; in tlaçani: in aqujn iacattiah, qujmotzotolotiquja in jviti: njman ie molonj, njmā ie ic ipan onnetepealo

13. "Los sacerdotes, de la deusa chicome coatl" (corresponding Spanish text).

14. "Entre se cubren, cubren en su espalda, que se llamaban [de] la mesa de uixilopochtli" (loc. cit.). Codex Borbonicus, manusc. de Och-patlactli, folios 11, 12 y 13, verso, op. cit., p. 143.

15. "Kuchukotzotli, in tlaustli (esp. en la) se distribuye en cuatro rangos. Son, los colores, n. 12, p. 62.

16. "Pues que ellos, en su lugar que se llamaban cuauhtli, que era en espasa, que era entre las gradas del co, y el patio abajo, al qual espasa cubia por encima, o sea, gradas" (corresponding Spanish text).

at [the village of] Uitzilopochco. It was there at the [spring called] Uitzilad, in a cave. With cypress⁴ branches they stopped [the mouths of the jars] as they went. They proceeded bearing [the water] with them.

When they had taken [the water] hence, they thereupon sprinkled it upon [the victims], there at the foot [of the Temple of] Uitzilopochtli. And there they gave [the victims] their paper vestments, their paper adornment, in which they were to die. And they painted them with stripes, in blue, from their feet up to their knees; and from their hands up to their elbows. And their faces stained in horizontal stripes of alternate colors, light blue and yellow.⁵ And they inserted nose plugs made of an arrow and a half disc.

And when it was so done, when they had adorned them, when they had prepared them, then [the bathers, they who owned the slaves,] took them to the tribal temple, but they came hence quickly. Thereupon each [owner of a victim] went to his house [with his slaves]. There they took apart and set down [the victims'] array, placing [their ornaments] in palm leaf baskets for them. And there, together, [the owners] began the singing and dancing, going in company with their women.

And when they had come to the fifth day [before the feast], then they who owned the slaves⁶ and the old men of the tribal temple began a fast. They ate only at midday,⁷ and bathed themselves at midnight. Having bathed there at the cloud house, they then departed from the tribal temple.

And the woman who was to bathe [the slaves] bathed herself at the water's edge. She set up one thorn, stained with blood, on the bank. And when the four days of fasting ended, then at nightfall the serpent dance was danced. The bathed victims danced the serpent dance, as well as their owners, who had bathed them, and those who were to seize them, and those who were to bring them down [from the temple, when they were slain], and those who

vmpan ca vitzilat, outoc, aveverica in qujoalzatracutivi, intlan qujoalaantivi:

in oqujoalhujacque: njman ie ic qujmatzelhuja, vncan in jcistlan Vitzilobuchtli, ycan vncan qujmamaca in jmatlatlaj, in jmatanechichial in jpan mjqujzque, ycan qujnteso vavana in imjxcic, inmetzpan tlatlamj, ycan in inma, imacolp tlatlamj: yoa imjxtlan tlatlaana, ic tlatlantuih in xetotli, in coztic, ycan qujmontlatlalia iacapalolli, mjt mushioa, ycan anecuiol.

Auh in ie iuhuj in oqujmöschichihque, in oqujmöcencauhque, njman ic qujnvivica in incacapulco, çan calqujquitziquja, njmā ie ic vivi in inchan tealtique, vmpa qujnxixitija, qujntlatlalia in intlatquj, qujmōstanatemiia. Auh vncan in teoan compealtia in cucoiaoa, qujnvivicativi in incioacan.

Auh in oacic, vncā tlamacujli: njmā vncā compealtia in moçaoia tealtique, ycan in calpulvevetque: tlatlatiaquaia, ycan maltiaia in ioalnepantia: vmpā aiuhcalco in oemaltiaia, vncan onea in calpulco.

Auh in ciouti tealtiz, çan vncā in jatenco oemaltia: ce vitzli cōquetza atenco exo: auh in ocozqujz navilhujtl, injc moçaoa: njmā ic oaliova in coancujlolo, coancujlolo in tlatliti, yoa in tealtique, ycan in teanque ycan in tetemovique, yoa im panoa-

que quiere decir, lavados, porque las lavaban y regalaban para que engordasen, pero que su carne fuese cubierta cuando las hubieran de matar y comer: comestibles como cualquier animal. (Sahagun, op. cit., p. 317) adds: "Auch wie meine traditionen vorher in diesem serpiente cultiva anstalteten in inquiri canā comestibilis?"—"y el decir el que lavas gente porque a su costumbre siempre le bañaban con agua caliente, cada uno de los veinte días."

4. Sahagun (Collected Works, Vol. II, Pt. 4, p. 59) calls chocolate various names (see edition of single papers). In Sahagun (Edwards ed., Vol. III, p. 332) it is defined as Tzotzilic chocolate. Tzotz: the corresponding Spanish term has "hecho de cacao." See J. Ignacio Dávila García, *Epitome de rebus aztecos* (México: Editorial Colson, T. O., S. A., 1949), Vol. I, pp. 1546. For some notes on the etymology of chocolate.

5. Sahagun, in *Colores Veritativos* (1973) (*Colores Veritativos II*) (Berlin: Druck von Götter, Unger, 1962), p. 8, describes this face painting (*lindas pinturas*) as *Gründe in Quercus*. The colors, through of different color, are characteristic of Tzotzilic.

6. Corresponding Spanish term: "dueños de los esclavos."

7. "Comida de medio día" (See, etc.): "The same (our dinner) was Tzotz (see Mincop)"—Sahagun, *Historia General*, p. 204; "comida a media" (Sahagun, op. cit., p. 312).

Thirty-sixth Chapter, where are related the feasts and sacrifices which were made in the days of the seventeenth month, which was called Tietl.¹

Seventeenth feast: this was known by the name of Tietl.

Upon [this] feast died a person named llama tecuā—[one in] her likeness, a ceremonially bathed [slave].² The majordomos procured her.

And the adornment of [the likeness of] llama tecuā was [as followeth: she had] her white skirt, her white shift—completely white. And over this she was girt with [what was] named the star skirt. This was bedight with small sea shells, on cured skin cut into long, thin strips, [with] shells set at the end of each [strip]. She wore it about her hips over [the other skirt]. When she walked, much did [the shells] jingle, the pleasant sound [carrying] far. And her sandals had white toes, woven with cotton threads.

And her shield was covered over with white clay and pasted with eagle feathers. Its center was made of eagle feathers, sewn to the middle [of the shield], and it had pendants at the edges, of heron feathers, and [tassels shaped like] grasshopper heads, of eagle feathers, hung at the point. And in [the other] hand she bore her weaving stick.³

And her face painting was in diverse colors. About the lower part of her face, they spread black. It was said, the lower part of her face was blackened. And upon her nose and forehead, they laid yellow ochre.

And her eagle feather headpiece, a headdress with eagle feathers arrayed upon it, consisted only of hair, twisted, arranged and well disposed, braided and intertwined with itself. The headdress was called *tsompilnalli*.

1. "Encomienda," Gifford suggests (op. cit., p. 314). Ochoa y Baza (op. cit., Vol. II, p. 39) writes: "Tietl. Turquesado trucha, storage apimado; Barroto, surnome à caractère sacré. Comme recluses avant l'âge la interprétation de Barroto, y une la cara del serbo trucha, valiente después de la muerte." Turquesado (op. cit., p. 389) amplifies his version thus: "porque la era de pie, y helado, los quales sacos sacos, por la poca ropa de que vestían, y porque por sus mismos tiempos, muchos apimados, con Guacac, y Aduca, que usaban los reyes Prehensivos contra los aztecas, y se acordaban, y decíanlos entre sí entre."

2. Ochoa y Baza (op. cit., Vol. II, pp. 391-2) writes: "quiere decir señor . . . imaginados en el cielo los niños enterrados el uno al otro . . . había hecho de empujar y levantar cada uno con uno de los brazos."

3. The Toros Calanderos refers to the gods stretching and then supporting "the machine of the world" because of the violent winds. Kuhn and Gilman, op. cit., p. 34.

4. Cf. Anderson and Dibble, op. cit., p. 1, n. 5; also supra, pp. 130-31 and n. 3.

5. The shield and the entire costume of the goddess are clearly illustrated several times in the *Códex Borgia*. Fox y Troncoso (op. cit., p. 273) thus describes the shield: "la redonda, que se ornaba muy bien de la decoración que han después las rodillas, de líneas; tiene un cerco de plumas de águila pegadas en el centro; y lleva como repujado sobre a él una de plumas: una pequeña de gorrión, rodeada (que algunas han

Injc cemponalli on caxtalli oze, capitale vncan moteneoa in ilhujl, yōi in nextlacalli, in muchiosa in ipan vel ic cemilhuyl ic caxtaltel omume metxtli in mjtōia Tietl.

Injc caxtaltel omume ilhujl ichoal in moteneoa, itoca Tietl:

in ipan in ilhujl, ce tlacatl miquia, itoca: llama tecuti, ixipela, tlactilli: calpixque in qujnextia.

Auh in jnechichioal catca in llama tecuti, itac in jcu, itac in jvipil, can cemjzac: auh in panj qujmocuetia, itoca cidalli icue: inin cuechtli in tlachioalli, cuehtli in tlapixtaocaxotalli, tlapixtaocactectli, yiacac in tlactlalilli cuechtli; panj ic ommozincuetia: in jquac nehemj cenca xaxamaca, veca caqujzti: yon icacac, itac in jquetzil, in jquequetzil: icpatl injc tlaqujzti,

yon ichimal, cā tīcachimalli, quauhquihquj: in jnepania quauhivil in tlachioalli, inepantia in tlactli, chimalli, yon tentlapillo, aztatl in tlapiollo quauhivil in jiacachapallo, in jiacac pipilcac: yon centlapal qujxtaqua, itzoxcopaz:

yōi moxauh mochictlapana, mjchictlapana: in jenco qujteca tili: mjtō, motentilhuja: auh in jiac ipan, yon inquec tzoqavil in qujteca,

yon iqumhron, tzoancalli in jech tlavipantli in quauhivil, can mjacavia in tzoalli, tlamalintli, tlavipantli, tlavipanalli, jech tlaxtonchi, tlaxetech itzonchi: in tzoalli, mjtōia, tzoampilnalli.

work which they made.⁵ They put upon it a mask made of [a mosaic of bits of] shell. The lower part of the face was blackened, made black with black stones called *axototl*. And they striped the face horizontally with black mirror stones.

And upon his head they fitted a ball of yellow parrot feathers; the device for the back of his head, made of precious feathers, served as the lock of hair of the back of his head. And they set upon him his flame headdress, made of feathers from the neck of an eagle.⁶ This glowed, and [it had] plucked [single] *arara* feathers set in order.⁷ When he put it on, it appeared in truth to flare up. And his vestments were made only of *arara* feathers—a red *arara* feather cape, which trailed long.

And they laid before him *cornillas* made of uncooked, ground maize,⁸ or small *cornillas*. They ground the maize. And when it was [ground to a] flour, then they mixed hot water with it, and afterwards it was sweetened. Then, they offered the *cornillas*, some [of which] had shelled beans, cooked, not raw.

And when they had set Milintoc in place, then severally all the common folk made offerings before him, coming together each with five [*cornillas*]. A great quantity of small *cornillas* were heaped up before him.

Similarly the youths and small boys were ranged in order; they hung on sticks the serpents and all the small animals, as hath been said. They offered them to the old men, and the old men cast them into the fire. And the quite small serpents and the other quite small animals burned up and charred. And the well-grown serpents, when they had been roasted, they went to take out, casting them forth upon the hearth. There they were piled up. Later, the old men of the tribal temple ate them.

And the youths and small boys then came forth, and they offered each of them a small *cornilla*. Then they departed. And after this the small *cornillas* were eaten.

Thereupon [all] were refreshed [with wine]; the old men refreshed themselves there at the Temple, the tribal shrine, of Milintoc. And the wine makers, those whose office it was to make wine, left with

muchica, ichoatl in tliltic: *tecl, motocaioiaia teutetl, yoan itlan tlatlan, tencapocitli ica:*

suh in conaquia itzootecon, ichoatl in toropolli in jcuexpal muchihitica, tziuhitli in tlachioalli, itziuhcuexpal, yoan contecatica itlachinoluchih, totolquechrapalcatl in tlachioalli: ichoatl in jubquj xoxotla, yoan cuecalin in tlaxconolli: yoan tlavipan-tli: in jquac conteca iuhqujin ma nelli tlatlatoc: suh in jilaque çã no cuecalin in tlachioalli, cuecalquernjtl, no veca vilantoc.

Auh ixpan qujmanaiia vilocpalli, anoço macuex-tlaxcalli: tlacoli in qujtec: suh in ie iotextli, njmã catotonjlpachoa, çatepan ttopelia: njmã ic qujmana in tlaxcalli, cequj tlacio, epaoxtlacio, amo xoxouh-catlacio.

Auh in eoujtialique Milintoc, mer tlamanalo ixpan, ceceniia in macnalti, cenisuh in mamacualli, ixachi in jxpi motepeuhtitlalia, macuextlaxcalli:

suh çan no ivi in moteçpana in telpochtli, in pipilotontli, quauhtitech qujpipiloa in cocoa, yoan in jaxquich omjio in ioiolime: qujmonmacatimanj, in vevetque: suh in vevetque, tleco qujmomaiauhit-manj: suh in çan tepitoton cocoa, yoan in oc cequjtin çan tepitoton in ioiolitotona, vel tlatla, tecoltia: suh in vevetint cocoa, in ñemoncaque, qujmonantivi, tlecujlan: qujnocallaztimanj, vncã motepeuhtitlalia, çatepan qujquina in calpolhuevetque.

Auh in telpochtlin, in pipilotontli, ic oalqujzti-manj, cecem qujnocalmacatimanj, in macuextlaxcalli: njmã ic vivi. Auh in ie jubquj in onqualoc, macuextlaxcalli:

njmã ic ie tencalcevilo, tencalcevia in vevetque in vncan itrepan, in jcalpolco Milintoc. Auh in tlachio-que, in tecutlachique, qujocalcas cecem caxit in vctli, anoço cecem xicalli, anoço cecem apilotepitotl,

5. Corresponding Spanish text: "Así como era, como del día, del fuego, de pañales y ciervos azules, como era antes. . ."

6. *Totolquechrapalcatl*: in Lib. XI, Cap. I, 34 (Roberto ed., Vol. III, p. 181), Sahagún says of the Mexican emperors, "los pañales del cuello y de las piernas, hecos de seda, con de hechura de escuderos (y) de animales tapados. . ."

7. Corresponding Spanish text: "Y corresponden estas plumas de plumas peludas, que parecen como pañales de tejidos."

8. *Ullitapilli*: "una manera de tomar que llaman ullitapilli, de molido molido, hecho sin agua. . ." (Sahagún, *Relaciones* ed., Vol. II, p. 386).

x 796 when he had been living in the likeness of another,
[547] had walked with head high, had lived as a captive,
had been drunk, and had gone in high esteem.

And for this reason was [the month] named "Izcalli hath ended": all the small children, all of them they took up and lifted by the neck. For it was said, they [thus] grasped them that they might grow; thus they would speedily grow tall; they would was great and strong.

[824] And they divided the heart of the *magwey* plants; they broke, peeled, and opened it. And they cleaned the cactus and pruned its branches, because thus it would quickly be given new life and growth.

x 796 And at this [feast of] Izcalli, there also came to
852 pass, every four years, the bringing out of the children and the drinking of wine by the children. And then the chiefs danced a lordly dance, along with their courtiers. And they put on their wigs of hair; in truth they were head pieces made of long hair and covered with green stone. [The hair] fell, verily, to the chiefs' waists.

And for this reason one said that the children were brought forth: the fathers and mothers of all the small children first sought out those who would bring them to the priests' dwelling, a place named Tezacacoc—a woman and a man whom they invited. [608] It was said that they were to be uncles and aunts [of the children]; they became uncles and aunts [for them].

And next their kin did they take; they secured only their friends, whom they chose and to whom they gave gifts. They laid out capes and breech clouts for us men. Likewise, for a woman they laid out her skirt and shirt.

[431] At midnight they took [the children] to the priests' dwelling. There they pierced and drilled their ears. [And the children] cried out [as] the pointed bone pierced their ears. They drew through a thread of unspan cotton, and bound it to them, as the little ones cried out and squirmed, and shed tears. And they patted upon their heads yellow macaw feathers and soft down.

● [302] And the women who became aunts were patted
237 with red feathers, but only upon the legs and arms,
[608] and they covered themselves with their paper flowers,
302 which were called their noble flowers.

When they had pierced [the children's] ears, then they took them to their homes. Here they sat attending them; they sat in vigil, awake, [thus] remaining

conquetztinēca otlamatinēca, omjvintitēca omovel-
ixtinēca.

Auh injc mjtōa Izcalli, tlami yn izquichtin pipiltō-
tōnti, muchintin quinquechaana, qujmacopiloa: ic
mjtōa qujmiscalloana, qujmiscalaana, ynic iciuhca
quaquaubtēzque, manasque, moospacazque:

yoā in metl qujiolloxēloa, qujiollotzaiana, qujiol-
loxlapana, qujiollotoma: auh yn nopalli qujtlaietia,
qujmatēpeoa, ipampa ynic iciuhca manaz, mon-
caltiz, moospacout.

Auh yn ipan y, Izcalli, no vncan muchioia, ynic
nauhxiuhlica nepilquixtilōia, pillaoanoia: yoan vncan
motēcintotiaia in tlatōque, yoan yn inpillōan:
yoan contlaliaia yntzompilinal, centlamantli, tzon-
calli catca, viiac in tzontli ic tlachioalli, qujchachal-
chiuhioiaia, vel incujtlacaxiuhā vetzia in tlatōque.

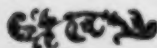
Auh ynic mjtōa nepilquixtilo, yn izquichtin pipil-
tōntōti, yn jatahoan, yn jnnahoan, achtōpa qujnte-
molōia, in qujnvicazque calmecac, itōcaioacan tēz-
cōcōc ce cioatl, ce oqujchtlī in qujnotēzia, mjtōa:
qujntlatia qujmarvicia, tētlati, teaviti:

auh amo inoaniolque in qujmanaia, çan incoapan
intlaanaia, in tlapēnaia, qujntlauhtiaia: tilmatlī,
maxtlatlī, contlālilīa in toqujchtin: no ivi in cioatl,
icue, ivipāl contlālilīa

icōlnēpantla in qujnviciaia calmecac, vmpa quj-
nacaxzapōtla, qujnnacaxcoionja pipitzacatiuh in omjtl
injc qujcoionja innacaz, potonquj icpatl in vmpa
conqujxtia, vncā qujmonjilpila iuhqujn tlatēzix-
tēoa, tlatēzatzāi, tlachōqujztēoa in pipiltzintli,
yoan tocvitica tlachcaiotica qujnpotonjaia in jmc-
pac:

auh in teaviti cioa, çanjo imjcxic, yoā innac in
mōpotonjaia tlapalivitica, yoan imamaxochiuh con-
tecativīa: mjtōa, intēcixochiuh.

In jquac oqujmēnacaxzapōtlaque, njmā ic qujnoal-
hujūica in inchanhan, vncan qujchiclitōque ixtoçō-
toque, toçotoque tlatlatviltinōque, qujchixtoque in



X 796 A True (Relation) of Still Other Offerings with
782 Which Similarly They Paid Honor to the Devil.

Hanging [an Object] over the Breast.

[45] Thus was done the hanging [of objects] over the breast; thus was the tying with loose cotton thread: they tied [them] about the wrists and the necks of small children and [suspended on the cords], in small bags, *serpillas* made of green maize. Here [in the *calpulli*] they set forth these, on small jar-stands, and small earthen jars, and lifted the jars up by the ears, and with their hands went filling their bags with water. And when they had reached the twentieth day, when [it was the feast] known as Teotl eco, [that was] when they untied the feathered threads which they had about the small children.

[For] Pain.

● [302] And [for] pain, thus was done upon the feast of [the god] Acolmiztli: the small children were ornamented in feathers [applied to them]; in colored feathers, [set] everywhere on their bodies. And the old people similarly applied feathers on their stomachs, over their hearts, and upon their backs. Thus they set feathers upon them—so it was said—because then Acolmiztli would not bewitch them.

The Setting Out of the Children.

Thus was done the setting out of the children. They took all of them there to the house of the devil, and had in truth all the children dance before them, and made them drunk. Hence it was called the setting out of the children; for they had them all appear in the house of the devil.

The Act of Stripping.

Thus was done what was named the act of stripping: when mock battle was joined, the shield and

Imelavaca in oc cequ] tlamanaliztli in çan no ic qujmaviztliia Diabla.

Neelpiliztli.

Injc muchivaia neelpiliztli, mic neelpiloia ica ic-patl in qujmijlpaia pipiltotontli in immaquechtlan, yoan in inquechtlan yoan in jmitac elotlaxcaltotontli in vncan conmanaia vacatronco yoan tecotontli, vacalnacaczo conquetziaia tentiuh in atl in jma itac, auh in 'tçe cacoico ipan cemposilhujtl in iquac moteneva teteu heco iquac qujntomiliaia in jcpatl poton-quj injc omoelpique pipiltotēi.

„Necocoliztli.

Auh in necocoliztli ic muchivaia ipan ilhujuh acolmiztli mjhucjucjuloiaia in pipiltotontli tlapal-ihujica, novjian in jtech inacio. Auh in vneujtlaca çayio in jmelpan, in juiollopān yoan in jncujtlapan, qujnamjciaia in ihujtl, injc qujnpotontiaia, quilmach ipampa inic amo teiolloquaz acolmiztli.

Pilquiniztli.

Injc muchivaia pilquiniztli vmpa muchintin qujnicaia in itecupān Diabla, in pipiltotontli vel muchintin impan qujnjtotiyaia yōl qujntlavantiaia injc moteneva pilquiniztli ca muchintin qujvalquizaia in pipiltotontli in Diabla ichan.

Thlavavanzitli.

Injc muchivaia in motenehoa thlavavanzitli in jquac malli moiauchivaia ichimal imaquauh imac

Then they bore the child to the temple. The parents carried paper and incense. Chiefs or noblemen [took] breech cloths, capes, precious neck bands, quetzal feathers, and green stones, which they offered as gifts. The poor took only [their] paltry papers and incense, or sweet smelling herbs, which they used as their gifts.

When they had taken [the children] there, they then anointed them with black; they covered their faces well with a black paste. They then gave them neck bands of the roots of the birthwort.⁶ A poor [child] they only provided a neck band of loose cotton. Then they cut his ears and cast the child's blood before the image of the devil. If he was yet a small child, then the parents took him [away]. If he was a chief's son, they left his neck band there at the temple; the priest took it away.

Then [the priests] taught him all the manner of living and rules by which they lived in the priests' house.

Niman quivica in piltontli in teupan, amatl, copalli in quitquij in pilhoaque, in tlatoque anoço pipilti, matlatl, tilmatl, cozcatl, quetzalli chalchivtl, in quivenchionia. Yn jcnoclatl can amatzintli, copaltzintli, anoço yiauhli in quitquij in jnven muchioa,

yn oconvicaque, njman cohça tilitica, vel quixtlil-popotza, njman tlacopatli quicozcatia, yn jcnoclatl can ixquijch potonquij quicozcatia, njmā qujnacaztequi, conlatlaxilia in ixiptla Diablo in icxio piltōtli, intla oc piltontli oc quivica in pilhoaque, intla tlatoanij ipiltzin, icozquij vmpa c. :caoaia in teupan, conana in tlamacazque,

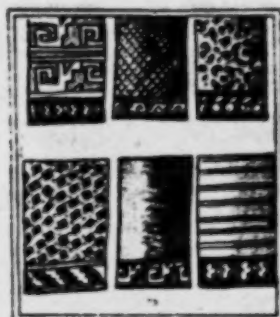
njman quimachtia yn ixquijch nemiliztli, nje nemos calmecac, in tlatoepantli.

874
793
565

[302]
[301]

⁶ *Amorcanthium canescens* (Hillebr., sp. n.).

[p. 62 is blank]



532

[291
302]

[643
714]

[283
286]

[701
714
793
411]

[723]

—After Paso y Troncoso

72-74. Women's array—nipelli, curiol (Chapter 15). 75. Weaving and spinning equipment (Chapter 16).
76. Laying plans for war (Chapter 17). 77. The ruler's war array (Chapter 17). 78. Priests and warriors in
battle array (Chapter 17).

[p. 36(I)]

[p. 36(H) is blank]

SEVENTH PARAGRAPH, in which is told how the singers bedizened themselves when the ruler would dance; and of that in which they would dance.

Mixcoacalli: there were established all the kinds of singer-dancers of Tenochtitlan and Tlatihulco. There they awaited the word of the ruler, that he would dance, or try some song, or learn some new song. All this the singers prepared, all that was necessary—two-toned drums, robbery drum hammers, ground drums, rattles shaped like dried poppy heads, copper bells, flutes; players of two-toned drums and ground drums, intoners of chants, leaders of the dance; and all the properties used in the dance.

If the song were to be intoned after the manner of Uexotzinco, they were adorned like men of Uexotzinco, and spoke even as they did; they were imitated with the song and in their adornment and their equipment. Likewise if a song were to be intoned after the manner of Anauac, the speech of the men of Anauac was imitated, and their adornment as well as their equipment. Likewise, if a song were to be intoned after the manner of the Huasteca, their speech was imitated, and their headresses were taken, with which to imitate them in coloring their hair yellow; and the masks [had] arrow marks [painted] on the face, noses pierced like jug handles, teeth filed [to a point], and conical heads. And they [were clad] only in their capes. Likewise [they did] other songs.

EIGHTH PARAGRAPH, which telleth of the houses in which were the slaves.

Malcalli: the majordomos guarded^{12b} the captives. They took great care of them as to food and drink. That which they needed, they gave all to the captives.

Totocalli: there majordomos kept all the various birds—eagles, red spoonbills, troupials, yellow parrots, parakeets, large parrots, pheasants. And there all the various artisans did their work: the gold and silver-smiths, the copper-smiths, the feather workers,¹⁴ painters, cutters of stones, workers in green stone mosaic, carvers of wood. Caretakers of wild animals,¹⁵ majordomos, there guarded all the wild animals: ocelots, wolves, mountain lions, and mountain cats.

INJC CHICOME PARRAPHO, vncd mjtea, injc 533
moxenaoia quicanjme, in tlamaeoaz tlatonj: 292
ioan in tein ipan mjtoctique.

Mixcoacalli, vncan tepanoia in jaqujtlamantli, málcohalcoicanjme in tenochca, ioan tlatihulcatl, vncan qujtlatolchiaia in tlatonj, in aco málcoaz, aco itla cujcatl qujchecoc, aco itla iancujc cujcatl qujmo-machtiz, mochi ic moxencauhcatca, in cuicanjme: in jaqujch monequj teponaxtli, olmailt, vneutl, atiacachtli, tertilacatl, coçolotctli, teponacoan, vce-tzonan, cujcaitoanj triacunque: ioan in iqujch tla-mantli málcohoallatqujtl,

intla vnetozincatli meoaz cujcatl, in iuh muchichioa vnetozinca, ioan in iuh tlaton: motlaiecalhuja in jca cujcatl: ioan ica inechichioal intlaquj. Can no iuhquj intla anaocaiotl meoaz, motlaiecalhuja, in jntlatol anaoca: ioan jnechichioal in iuhquj intla-quj. Can no iuhquj, intla cuextecatli meoaz cujcatl, motlaiecalhuja in jntlatol: ioan mocuj tzoncalli in qujntlaiecalhuja, intzon, injc quacoctique, ioan xaiacatl ixtlamjosa iacaujcole, tlantziquatic, quapa-tlactlic, içan jilma. Can no iuhquj in oc coquj cujcatl.

INJC CHICUEJ PARRAPHO, ipan tlaton, in 567
jochan catca tlacacoi 344

Malcalli: calpixque pinpiaia, in mamalti, ceca qujnmocujtlaujaia, in tlaqualica, in atica: in tein qujnequja, mochi qujnmacia in mamalti.

Totocalli, calpixque vncan qujnpiaia, in jaqujch nepapan tomat: quaquauhti, tlahuquechol, çaquan, mæneme, cochoine, aloine, coxoliti: ioan oncan tla-chichioia, in jaqujch nepapan toltecattl, in teucujtla-pitziquj, in tepozpitziquj, in amanteca, tlaçujloque, tlatecque, chachihuitlacujloque, quauhtlacujloque Tequanpixque, calpixque, vncan qujnpiaia, in ja-qujch tequanj: açtel, cuetlactli, mjztli, ocoetctli.

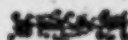
12a. *Pinipiaia* probably *pinipiaia* is meant.

14. "Feather-workers were called *amanteca* after the district of Amantlan, in Tenochtitlan, where they lived" (Clark, op. cit., I, p. 54, n. 2). Cf. also Sahagún, *Ensayo* Kaptehal, p. 378.

15. The *Real Academia de la Historia* MS has *apeximjque* for *apeximjque*, and begins with the term a new paragraph. A marginal gloss by Sahagún reads the notion, "Cave de las fieras."

[p. 46 is blank]

-45-



291 531 **Fifteenth Chapter**, in which is described¹ the adornment of the women.

The orange colored shift gathered at the waist; the shift [decorated with] yellow parrot feathers; the shift with the stamp device at the neck; the shift with flowers overspread; the shift of smoky color; [shifts] with large embroidered [figures] at the throat, with [designs] of cut reeds; the shift with feathers; the towney colored shift; the shift of coyote fur; the duck feather shift; [the shift] with dyed rabbit fur; the shift with the gourd and thistle [design]; the shift overspread with dahlias;² [the shift] with the eagle head in a setting, done in feathers; the shift with a border of flowers;

The skirt with an irregular [design], having a wide border; the skirt with serpent skins, having a wide border; the skirt with the step meander, having a wide border, the skirt with squared corner stones, having a wide border; the skirt with thin, black lines, having a wide border; the white skirt [like a] bed covering, having a wide border; the ocelot skin skirt, having a wide border; the skirt with brown pendants, having a border; the skirt with coyote fur pendants, having a border;

301 Amber ear plugs; white crystal ear plugs; golden ear plugs; silver ear plugs; white obsidian ear plugs.

● 302 386 Their faces were painted with dry, colored [powders]; faces were colored with yellow ochre, or with blismen. Feet were anointed with an unguent of burned copal incense and dye. They had hair hanging to the waist, or to the shoulders; or the young girls' lock of hair; or the hair [twisted with black cord and] wound about the head; or the hair all cut the same length. [Some] cut their hair short, [so short] their hair reached to their noses.³ It was cut and dyed with black mud—[so] did they place impos-

le coxalli capulinas vncas mexas in juncichichon in çina.

Vitzconcuitalapic vipilli, zomolco uipilli, quench-nenecujhouzo uipilli, xachimoiaoc uipilli, pocuipilli, vroej damacheli ionquej, tolzaiionquej, potoncaso vipilli, quappachio vipilli, coioichcaso vipilli, zomouvipilli, tlapatlchomajica xicalnetzo⁴ vipilli, acocuchimoiaoc vipilli, laquvucallo potoncaso zomochiteio vipilli.

Chicocuejt, patlaoc in jen: costlaripeallo cutitl, patlaoc in jen, xicalcoluhqui cutitl, patlaoc in jen, tetencacazo cuejt, patlaoc in jen, tilipipitzaoc cuejt, patlaoc in jen: cacomoluhqui iztac cuejt, patlaoc in jen, ocolocuejt, patlaoc in jte; quappachipilac cuejt, tene: cwiichapilac cuejt tene.

Apoconalnacohtli, tenjlonacohtli iztac, cutie tencujlanacohtli: iztac tencujlanacohtli, itznacohtli iztac.

Moxaoia, tlapatlhouxaltica: moxaoia, tencuauh-tica: mochopopoxaoia: copalaxica moxioxiu, tzoqueque, quatequeque, acotocoleque, maxilaou, moxosquetaltica, quiquatequej in jntzon, quizaicaneapanas in jntzon: tlazetecoc, mopscinm, qujma-majizmat in jntzotetecoc: moxiuhquijpa, injc papetlaca intzon: motlanthalpahuja, motlinoche-tija, moeaciztija, moquechicijloa, moquechicetema, melchiquijuhicijloa, motchichicuatijloa.

1. In Heróndote, op. cit., I, p. 24, *ammodontis* is identified as *Diditis crinita*, Cav. *Samonidea* (op. cit., I, p. 23), however, says of *ammodontis*: "De *Diditis*, *ammodontis* de *calabris* *crinita*, *indigens* del país, *conocida* *mundito* por *ammon*. (Lagomus vulgaris, var.)." Manuel Olasco, in "Plumas *ammodontis* de las *comarcas* *antiguas*." *Anales del Museo Nacional de México*, segunda época, Tomo I, pp. 115-116, 119, mentions two kinds of *ammodontis* (*ammon*, *quail*), of one of which Heróndote is quoted to the effect that it has "fuerza *ammodontis* *purpurea*." Dr. Olasco is cited (Olasco de *Plumage*, II, p. 276), giving *Plumage* *ammodontis* D. C. for *ammon*: *Urbano* *diditis* it is *ammon* *ammodontis* *mundito* *ammon* in *Diditis*.

2. *Alber de juncos*, the *Real Academia de la Historia* 1913 has *ammodontis* *plum*—they left a tuft of hair over the forehead.

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tune upon their heads; it was dyed with indigo,* so
that their hair shone. The teeth were stained with
cochineal; the hands and neck were painted with
designs—the necks were covered [with painting].
The stomach and breasts were [also] painted with
designs.¹

515 They bathed in the sweat house and with [soap
562 and] water. They were held in esteem. They were
modest, good, and of noble [mien]. Thus did they
[343] speak—attentively, and respectfully of others; they
were diligent and considerate.

Motena, mahaltia, momamauximati: pimoan,
qualli maujstic, injc tlatoa: temauhcaitran, nimaca-
cin), hichucaioque, moiolitacoan).

$\frac{1}{v}$ [i.e. the Aztec women -- Analyst]

1. Xicotlātlitl (Utrier (op. cit. p. 566) mentions two kinds: xicotlātlitl pīnāhuā, indigenous oil lime, and xicotlātlitl pīnāhuā, Col-
ombian grease Khamach—both producing a blue dye.



Twenty-first Chapter, in which is told how all arose through the ranks until they became judges.

Inje cempoalli oce capitulo, vncan mijto, in iuh-302
qujma tlammatlal inje tlecoia in jxquichica tecu-855
tlatto muchia.

And behold how began the life of the young boy. At first, while still a small boy, his hair was shorn. And when he was already ten years old, they then let a tuft of hair grow on the back of his head. And when he was fifteen years old, then the tuft of hair became long. [This was] when he had nowhere taken captive.

Auh izcatquj inje ontzintli, in inemjilix in telpuch-
tontli, in iacachtō çan oc moquateçona in oc piltontli: auh in ie matlaxiujl icnac mocuexpaltia, auh in caxtobxujl, icnac cuexpalchicacpul muchia in acan tlama.

And if he took a captive with the help of others—perchance doing so with the aid of two, or of three, or of four, or of five, or of six, at which point came to an end [the reckoning] that a captive was taken with others' help—then the lock of hair was removed. And thus was the division of their captive: in six parts it came. The first, who was the real captor, took his body and one of his thighs—the one with the right foot. And the second who took part [in the capture] took the left thigh. And the third took the right upper arm. The fourth took the left upper arm. The fifth took the right forearm. And so for the sixth, he took the left forearm.

Auh intla tepal otlama ago oteoncaioti, anoço727
otēcāioti, anoço otemauhcāioti anoço otemacujlcaioti,858
anoço otechiquacncāioti vncan tlanica inje tepal
tlamalo inje necuexpallaçalo. Auh inje quimoxel-
huja inmal chiquacccā qujça. Inje ce vel ichoatl in
tlamani quicui in itlac: ioan ce imetz: ichoatl in
tomaiauhçipa tocxi: auh inic teoncaiotia: quicui
in topochoopa tometz. Auh inic tehecaiotia: quicui
in tomaiauhçampa tabul. Inic tenauhcāiotia: quicui
in topochoopa tacul. Inic temacuilcaiotia: quicui
in tomaiauhçampa tomatzotzopaz. Auh inic tlachiqua-
cncāiotia ichoatl quicui in topochoopa tomatzotzo-
paz.

And when the tuft on the back of his head was removed, he was shorn so that he was left [another] lock: his hair dress kept, on the right side, the hair hanging low, reaching the bottom of his ear; to one side [only] was his lock of hair set. When this [was done], he assumed another face, he appeared other-
wise, so that it might be seen that he had made a captive with the help of others [and that] the tuft of hair on the back of his head had been removed.

Auh in in icnac mocuexpallaça, inic maxima mo-
tzotzocotlia quioallamachia in innexin imaiuhçipa
quioalhulancāiotia inacz itzintlan oalaci iioa
motema initzotzocul: in icnac y oc centetl quicui
inixiaic oc centlamantli ic tlachia inic itox ca orepal-
lama omocuexpallaz.

And then his grandfather, or his beloved uncle, addressed him. He said to him: "My beloved grandson, the sun, the lord of the earth, hath washed thy face. Thou hast taken another face; and thou hast gone to throw thyself against the foe. Let them take thee if, without profit, once more thou takest a captive with the aid of others. What wouldst thou be? Wouldst thou have a young girl's lock of hair? Take care lest thou again take a captive with others' help. Cast thyself against our foes."

Auh niman ic quitlatlahutia in icul anoço itlatzin603
quilhuia. Noniuhçac omicemixamili in tonariuh, i604
tlahçentli ocentetl ticocic in motziac, auh çā oia.861
inuipça xomomaiuai ma mitziucacan in toisacō
intla nen oc ceppa tepal xitlama te tiez cui timatzotzocoltiz, ma nen ie no cuet tepal titlama çā inca ximomotia in toisuhcan.

577 And he who took no captive with others' help
578 when, perchance, he had returned three or four times
701 to the wars, they called "Big tuft of hair over the
back of the head." And if this was so mild of him,
he was much ashamed of it. Wherefore he cast him-
self [into the fray] in order to take a captive with
others' aid.

729 And if he made a captive with the help of others,
577 then his head was pasted with feathers. And he who
then did not take a captive with the aid of others
might not remove his lock of hair; neither was his
head pasted with feathers. Thus was his hair shorn:
it was cut, like a ring-shaped carrying pad; they
shaved only the crown of his head.

[292] And [whether] worldly goods and riches were his
lot, or he was only poor, yet if his back tuft of hair
had been removed, he never took, and never did they
place upon him, an embroidered cape, [but] only
another small, white, maguery fiber cape, and his
small breech clout.

And he who had acted indeed alone and had taken
captive, if he took one, was therefore named a lead-
ing youth and a captor. And when this came to pass,
then they took him before Moctezuma, there at the
palace. And by his command he was then stained
with yellow ochre; his face was colored with red
ochre. They applied it to all of his face. And the
majordomos of Moctezuma anointed his temples
with yellow ochre.¹

[302
386] And at that time Moctezuma granted him favors;
[431
242] he gave him an orange cape with a striped border
and a scorpion design to bind on, and a carmine
colored breech clout with long ends, and a breech
clout of many colors.² And then he began to wear
capas with designs.

And when he had taken two, likewise they took
him there before Moctezuma, at the palace, and like-
wise his gifts were provided as had been told.

624 And when he captured three, likewise his gifts
729 were provided, and he took [the office] of, and they
861 established him as, a master of the youths, a leading
561 youth. He entered a place of dignity, the young
men's house, there to nurture and rear [them]. There
he reared the young men, there where there was song
and dance at night, there in the song house.

Auh in aquin amo tepallama in ago ic eupa anogo
ic nappa yloti in iac quimcaiaia cuapalchicacpal
auh in iuh ipan mitra y ic pinaca, quin icnac teca
momotla inic tepallama.

Auh intla tepal otlama icnac mopontia, aui in
aquin can niman amo tepallama, amo uel mocoes-
pallaça amono mopontia, inic motima moquaiacel-
xima canito inicos nepantla quichichiqui.

Auh in ago ic imacoealti in tlalticpaciotl, in
necuiltlonilli, aui anogo can motolinia aui inome-
cuspallan aic tle quicu, aic tle itech quitlalia tla-
macho tilmati can oc ce in itzac in ichtilmaton itzac
in imantlaton,

auh i aquin uel oquimicnui otlama in oxe cacic
ic motocaiotia telpochiaqui tlamani. Auh in iquac y
quinicoac ipan quiuica in motecoçoma in tumpa
tlatocin. Auh itencopa inic motecoçuthtilia mitta-
palhoztallhua quicemaquia in itzac, aui in icna-
ocan quitoceztahua in icalpíacahcan motecoçoma.

Auh quinicoc quitlauhtia in motecoçoma in qui-
maca camopaltencocanqui ioan centet colotlapilli
ioan centet nochpalmastlatl iacauic ioan centet
centonmastlatl tlaltlapilli, aui icnac compenalia in
tlacuilokilmatl quiquemi.

Auh inic oime caci can no vmpa quiuica in ipan
motecoçoma in tlacotn aui can no itubqui in in-
tlauhtil mochicónia in omino.

Auh inic ei caci can ie no itubqui in inestlan-
chichia, aui ocan cania in quitchcanchiccia in
telpochiaqui quicalaquia in iuchican in telpochali
inic vmpa tlacocapoca tlacacalia vmpa quimicacalia
in telpochiti, on cuicocanocia in icaltica in vmpa
cuicacali.

1. Following Guzmán, the *Real cédula* de la Secretaría de la Hacienda del Rey Juan para cargo quinquaginta—and then they passed freedom on their
lands. This passage is missing in the *Manuscrito Códex*.

2. The corresponding Spanish text reads: "con un manto con una faja labrada de color carmesí; y otro manto labrado, de otros colores labrados
de colores que el Emperador mandó; y . . . en un manto labrado de colores, largo que cubriese bien el cuerpo, y otro manto labrado de otros
colores."

Appendix B

Continuation of the Twentieth Chapter¹

... Then were rewarded the seasoned warriors who had brought word of the great veracity of the four-hundred count.²

And in this wise the messengers entered; if the flesh of men had been taken captive, it was thus soon made known—all came tying and binding their hair, for the flesh of men had been taken and they thus made it evident. And much did the common folk rejoice when the saw them [and noted] that they came binding [their hair]. They said: "And so the flesh of men hath been taken captive; for all the messengers go with bound [hair]!" And if some came separate [from the others], and came no more with their hair tied and bound, but went with it quite loose, thus they made it known that [our men] had been made captive and that there had been losses in the war. And when the common folk saw them, then a cry of grief arose. Then they said: "And so there have been losses!"

And the noblemen, when they had taken some captives, did not anoint themselves with yellow but rather stained themselves with red ochre, which they put on all over; and they were paired with eagle down. And Moctezuma rewarded them all with princely capes and breech cloths of great value and high honor, and with preciously wrought quetzal feather devices [ornaments] with gold, and with shields with, perhaps, quetzal feather garlands—very rich shields.

And if one's captives came alive, then he had stewards guard them, and they took great care of them lest they take sick; perhaps it might be twenty or forty that they would guard.

And at the time when the captive was to die, then

... in iquac motlauhtia tequiuazq,³ y uel ymela²⁰²
uaca i ye ycentzontecca, oquialing'qa tlahualli. ⁷⁰¹

Auh inic ualcacauia in titlanti intla otonacatlama²⁰¹
loc. ic monecōtuitze mochini quihcuiuitze in⁷²⁷
inquatzō ontlalpihtuitze. ypampa ca otonacatlama-
loc. ic quitemachitiaya. Auh cenca ic pahpaq im
macualli in q'mittaya. in ontlacuiuitze. quitoua.
anca otonacatlama loc. ca mochin ontlacuiui in
titlanti. auh intla ceq'ntrin ic xelihuuitze in acmo
ontlalpihtuitze, y acmo. yhcuiuitze inquatzō y
ca tonituh. yc quinesiaya. ca otlamaloc, yuan omi-
couac y yac. Auh in oq'mittaq macuallin nimā ic
tlachoquitzleua. niman ruh quitoua, anca omicouac.

auh im pipalti in iquac tlatlamahqz. amo moteco⁵⁶⁵
cauhaltia, can tlahuhtica mohcaya quicemaqz in nouia³⁰²
intech. auh mopotonia quauhtlacheayotica. auh in⁷²⁷
q'utlauhtia motecuipoma moch yeuati in tlatocani-
maheli. in tlatocamanlatl. y cōca tlaqotli immauizqz.
yuan tlaqodlan' quetzallauitli teocuitlayo. yuan chi-
malli. aqo quetzalcouayo y uel tlaqotli chimalli.

auh y yematl ymal intla oualyoltia niman q'impeltia⁷²⁷
in calpiqz uel quimocuitlauia inic amo cocolizcuiz
intla ec compoualtiz anōq compoualtiz. in ōpizque.

Auh i ye yquac miquiz malli. y yehuati tlamani⁰⁰⁰

1. See the ending of Chapter 20, above.

This passage originally, in the *Real Academia* MS, completed the section ending *ahinā quicōtlauea moctlanāhuia*. The remaining part of Chapter 20 there appears as an interpolation.

2. The abbreviation for the ending -*qz* is the original *tequiuazqz*, and is thus reproduced here.

3. This phrase appears capable of more than one interpretation: cf. Molina, *op. cit.*, *tlachonquillo*, and *cuauhtlan repalia*. Sahagún's translation of a similar passage in Chapter 20 (*Bridge Kapitel*, p. 331)—*yo nel y uahuia interconuenio*—is "in richtiger Weise die Zahl der Verbrüderung."

4. *Annals of Angel María Guzmán Y. Libro del Milenario (Orizaba, Méx.: Imprenta Mayé, 1949)*, p. 182; also *Memoria Caudillo de la lengua mexicana* (México: Imprenta del Museo Nacional, 1892), p. 519.



Appendix C

Continuation of the Twenty-first Chapter¹

... He alternated [his lip plugs] when he fitted them in. And [Moctezuma gave him] his head blind [with two tufts] of eagle feathers [ornamented] with obsidian knives fashioned of gold, and his cape with, perhaps, the serpent mask design, or the earthen vessel fashioned of feathers, or the ocelot cape with a red border; and a breech cloth with long ends, having either the eagle claw or the market place design.

At that time he acquired new sandals—not embroidered nor cut according to a pattern, but black, with their thongs of either orange or red leather. And when he went to the palace, he put the sandals on in order to go along the road. He went receiving great honors, because he was Moctezuma's chieftrain. He proceeded with much acclaim. And when he reached the Eagle Gate he drew off the sandals which he had put on; he was no longer shod when he entered the royal palace, where were the great men dexterous in arms, the war leaders.

And also at that time he won the title known as general or commanding general. If the general or commanding general were to die, then [another] would be chosen and selected [from among] those who had been made their deputies. They said that they had become lords of the sun.

And all the scammed warriors, who had entered the field of battle, all these Moctezuma rewarded. When the Feast of Tlacaxipeualistli was celebrated, he gave each of them four pieces of black cloth, each eight measures broad. And likewise he gave the leaders of the youths the cape of scorpion design with a striped, orange border and the carmine colored breech cloth with the wind jewel design at the ends.

And [as for] those whom we knew to be scammed war leaders and leaders in the fray, then started [the custom] that Moctezuma [had] the hair of those who were chieftrains cut as short ones or as Otomí [warriors].

When and wheresoever war was proclaimed, always they remained guarding and paying heed to

... q'papetla y' çapo cateuatl conaquiz. auh in 701
iquauhualpaya coztic teocuitlatl in itecpayo. auh in 293
irilma, aço coxazayayo, anoço yuitica tehtecomayo, [431]
anoço ocelotlcapalli in q'maca. motecuicoma yua
mastlatl yacauic aço quauhiztzo, anoço tianquistli
ommitliah i mastlatl.

yquac yancuicā quicui in cactli, amo tlalmachyo
amo cuicuiltic çan tlilitic. in icuetlaumecayo aço
uiztecuilli. anoço chichiltic cuetlatli. auh in iquac
ye yauh tepā omimocactia inic ohli q'loca. cēca
momauisçotituh ypampa ca ytiacauh im motecuic-
çoma. cēca motleyotituh. Auh i ye onaci quauhçui-
uac quicopina in icac quitlalia aoc momocactia inic
calaqui tepcan tlaltoca in ompa cate uehvey qua- [574]
quauhtli, uehvey ocelome i yaotachaua.

Auh no yquac quimahçua in tocatli im mitoua
tlacochcalcatl. anoço tlacateccatl. inla miquiz. tlacochcalcatl
anoço tlacateccatl yquac ano pepenalo. yeuantin ym
ixiptlayouā mochiuaya. quilhtouaya ytlaltocaua
mochius in tonatiuh.

Auh in isquichtin i yaotequiuax i yaotitlancalax
i ye mochinin in q'ntlauhtia motecuicoma. yquac [431]
in tequiquiniloia in tlacaxipeualiztli in q'mmacaya
tlipapatlauac chichicue çod nanauhmaca. auh no
yui in telpoçiax in q'mmacaya camopalteuauanq'
colotlapili nochpalmastlatl yacayecacocayo.

Auh i yeuantin i in oçq'nteneuhçz i yaoteçuaqz [302] •
i yaotachauā. onç q'çaya in q'nquachicimaya.
motecuicoma anoço quimotçiximaya. in tiacauā caçca.

in iquic çaçocampa talmitouaya yaoyul çā mo- 701
çhipa quichimacae quipouhticac in inquahyo in 721

1. See ending of Chapter 21, above.

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[415
 482
 262]



[302]



• [302]



— After Paso y Troncoso

44. Marina intervenes for the Spaniards when Motecuzuma moves Cortés (Chapter 16). 45, 46. Spaniards take Motecuzuma with them as they enter the great palace (Chapter 17). 47. Supplies demanded by the Spaniards (Chapter 17). 48. Motecuzuma leads Cortés to the treasure (Chapter 17). 49, 50. Spaniards and allies loot the treasure house (Chapter 17). 51. Marina addresses Mexican noblemen (Chapter 17). 52. Mexicans leave supplies for the Spaniards (Chapter 18).

[P. 44(H)]



648 Twenty-fifth Chapter, in which is related how the people of Teocallhueyacan quietly and peacefully came to meet the Spaniards and offered them food when they fled from Mexico.

Tlacatecutli was the name, and Otoncoatl the lordly title, of the one who led them away. There he came to leave food. White tortillas; birds, baked and boiled; eggs; and some live birds; and some tuna cactus fruit he spread out before the Captain.

He said: "You have suffered fatigue. Our lords the gods have tired themselves. Let them rest. Let them find a resting place. Let them recover their breath."

Then Marina answered them and said: "My master, the Captain, saith: 'Whence have they come? Where [is] their home?' " Then they said to him: "May our lord hear: we have come from his home at Teocallhueyacan; we are the people of Teocallhueyacan." Then Marina answered: "It is well. They have shown us kindness. We shall go there tomorrow; there we shall sleep."

727 And meanwhile, just as dawn broke, when the earth was visible, then [the Mexicans] carried away — there were carried out — all the men of Tlaxcalla and of Cempoalla, and the Spaniards, who had plunged into the Toltéca canal and [at] Petlacalco or Mictlantónco. In boats they carried them all away. In patches of rushes, among the rushes; in patches of reeds, among the reeds, they went to cast each one and lay them out. They went to throw out each one. And they went to cast out each woman; naked, yellow[-skinned], anointed with yellow, painted yellow, were the women. All and each of them they stripped and despoiled. They removed all from them and left them bare.

And the Spaniards they placed, each one, apart, in rows; [like] white reed shoots, or white maguey shoots, or white maize ears, or white reed shoots were their bodies. And they removed each of the deer which bore men on their backs, called horses.

And all the goods [of the Spaniards and their allies], carried in their back packs — all was stolen,

Injc cempoalli ommacujlli capitulo, vncá mjtóa in quenjn Teucallhuacantlaca, ivian, iocuxca qujnamiquico in Españoles yóan qujnmacaque in tlaqualli, in jquac choloque mexico.

Tlacatecutli itoca, otoncoatl in jpitoca, in valteiacá, in vncan qujvacaco tlaqualli, itzac tlaqualli, totolin, totollalevatzalli, totollaapoconjlli, totolteztl, yoa cequjn ioioli in tutultin, yóan cequj nochtlí contecaque ixpan in capitan:

qujtoque. Oanqujmjhioviltique, oqujmociaviltique in totecujo van in teten, ma mocevitzinocan, ma tlaltitech maxitican, ma mjhiocujtican:

njmá qujnoalnáqujli in Malintzin: qujto. Notechiuhcavan, qujmjtalhuja in Capitan: campa vallaque, campa inchan: njmá qujlhujuque. Ma qujmoqujti in totecujo: ca vmpa tivallaque in jchantzincó in Teucallhuacan, ca titeucallhuajuque: njmá qujoalito in Malintzin. Ca ie qualli otechmocnelilique, vmpa tiazque in muztla, vmpa ticuchizque.

Auh njmá vel iquac in otlavizcayalli ieoac, in otlaltlchipacac in tezacoc, in caçacque in ie ixquich Tlaxaltecatl, in cempoaltecatl, yóan in Españoles, in motepexivique in tulteca acaloco, yóan in petlacalco, anoço mictlantónco: acaltica in tezacacoc, aztapilla, aztapiltitlan, tulla, tulitit in qujmamaivito, qujmōtzotzopotitlacato, inca vmmamaivito, yóan in cioa qujntlatlacato, pepetlauhtivi, cuztlique, coztalanpūpūl, coztzmjlohtique in cioa, muchintin qujnpepetlauhtiqujntlatlacujlique, qujntlatepeviltique, qujnpetzotzocahuque.

Auh in Españoles noxqua qujntetenque, qujnvipānque, ie on tolcelome, ie ō meztallome, ie on acaxilome ie on tolcelutl innacajo, yóan qujncaçacque in mamaça in temamaj itoca cavallome.

Auh in jququch in intlatquj in tlamamalchichihuh-tiuh muchi namoiesoc, muchi maceoaloc, in aqujn

000 And as we went along we spoke of the good manners and breeding which he showed in everything, and that we should show him in all ways the greatest respect, doffing our quilted caps when we passed before him, and this we always did, but let us leave this subject here, and pass on.

CHAPTER XCI.

Of the manner and appearance of the Great Montezuma and what a great Prince he was.

643 THE Great Montezuma was about forty years old, of good height and well proportioned, slender, and spare of flesh, not very swarthy, but of the natural colour and shade of an Indian. He did not wear his hair long, but so as just to cover his ears, his scanty black beard was well shaped and thin. His face was somewhat long, but cheerful, and he had good eyes and showed in his appearance and manner both tenderness and, when necessary, gravity. He was very neat and clean and bathed once every day in the afternoon.¹ He had many women as mistresses, daughters of Chieftains, and he had two great Cacicas as his legitimate wives, and when he had intercourse with them it was so secretly that no one knew anything about it, except some of his servants. He was free from unnatural offences. The clothes that he wore one day, he did not put on again until four days later. He had over two hundred chieftains in his guard, in other rooms close to his own, not that all were meant to converse with him, but only one or another, and when they went to speak to him they were obliged to take off their rich mantles and put on others of little worth, but they had

¹ Blotted out in the original: "about the hour of (Ave Maria) evening prayer."—G. G.

793 The hair

• [302] of these priests was very long and so matted that it could not be separated or disentangled, and most of them had [304] their ears scarified, and their hair was clotted with blood.

346 Let us go on; there were other Cues, a little way from where the skulls were, which contained other Idols and places of sacrifice [decorated] with other evil paintings.

[585] And they said that those idols were intercessors in the marriages of men. I do not want to delay any longer

[342] telling about idols, but will only add that all round that great court there were many houses, not lofty, used and occupied by the priests and other Indians who had charge of the Idols. On one side of the great Cue there was another much larger pond or tank of very clear water dedicated solely to the service of Huichilobos and Tez-

[883] catepuca, and the water entered that pond through covered pipes which came from Chapultepec. Near to this were other large buildings such as a sort of nunnery where many of the daughters of the inhabitants of Mexico were sheltered like nuns up to the time they were married, and

[585] there stood two Idols with the figures of women, which were the intercessors in the marriages of women, and women made sacrifices to them and held festivals so that they should give them good husbands.

I have spent a long time talking about this great Cue of Tlaltelolco and its Courts, but I say that it was the greatest temple in the whole of Mexico although there were many others, very splendid. Four or five parishes or districts possessed, between them, an oratory with its Idols, and as they were very numerous I have not kept count of them all. I will go on and say that the great oratory that they had in Cholula was higher than that of Mexico, for it had one hundred and twenty steps, and according to what they say they held the Idol of Cholula to be good, and they went to it on pilgrimages from all parts of New Spain to obtain absolution, and for this reason they built for it such

into wooden forms, intermediate between masks and helmets, imitating heads of ferocious beasts like tigers, lions, wolves, also snakes, and covered with the skins of these animals.⁶¹ The principal captains and war-chiefs were distinguished by their wide and long mantles,⁶² by the cut and tress of their hair,⁶³ and by towering bushes of green feathers on the so-called "helmets" protecting the head.⁶⁴

"It was ordained that the King and his coadjutor, Tlacaelel, should alone wear shoes [643] in the royal house, and that none of the great chiefs might enter the palace with shoes [645] on, under penalty of death; and they alone could wear shoes in the city, except those who had distinguished themselves in war, which for their merit, and in token of their bravery, were permitted to wear light and common sandals, because the gilded and painted ones belonged to the great chiefs alone." We would suggest that the "cactli" or "cotaras" were half-moccasins, similar to slippers. It is not devoid of interest to notice here, that even the wearing of these articles depended upon actual merit and reputation achieved in war, and not upon wealth or inheritance. War was, indeed, "the life of the tribe."

⁶¹ Anonymous Conqueror (Col. de Doc., I, p. 373). Clavigero (Lib. VII, cap. XXIII). Drawings are found in Clavigero, in the Mendoza Codex, as published by Lord Kingsborough, and in the frontispiece to the 2d Decade of Herrera (Vol. I). It may be that the honorific titles of "daring lions, tigers, and eagles," which have greatly contributed to the supposition of the existence of "military orders," or "orders of chivalry," were based upon the wearing of such costumes by the braves. As already stated, not all the warriors carried such masks or helmets, but our data are too imperfect to enable us to state positively the class or standing of those who wore them.

⁶² Durán (Cap. XXVI, p. 215). "Tambien se determinó que solo el rey pudiese traer las mantas galanas de labores y pinturas de algodón y hilo de diversas colores y plumería, doradas y labradas con diversas labores y pinturas y diferenciallas quando á él le pareciese, sin aver excepcion en traer y usar las mantas quel quisiese; y los grandes señores, que eran hasta doce, las mantas de tal y tal labor y hechura, y los de menos valia, como viese hecha tal ó tal valencia ó haçña, otras diferentes; los soldados, de otra menor labor y hechura, no pudiendo usar de otra preciosa labor ni diferencia, mas de aquella que allí se le señalaba con sus cefidores y bragueros, que andian y seguian la hechura de la manta que le era permitida. Toda la demas gente, so pena de la vida, salió determinado que ninguno usase de algodón ni se pusiese otra manta sino de neguen, y questeas mantas no pasasen mas de quantos cubriesen la rodilla, y si alguno la trujese que llegase á la garganta del pie, fue-o muerto, salvo si no tuviese alguna sennal en las piernas de herida que en la guerra le vriesen dado, ..." Also Tezozomoc (Cap. XXVI, p. 58). Here again we find the kind and cut of the mantle, its ornaments determined by the warlike achievements of its bearer.

⁶³ Tezozomoc (Cap. XXXVI, p. 57). Humboldt ("Vues des Cordillères," Vol. I, p. 345). The figure of the Atlas in folio is taken from the Codex Anonymous of the Vatican. Says the Anonymous Conqueror: "To him who distinguished himself in war they made a mark in the hair, that his prowess might be recognized and seen at once, since they never wore the head covered" (p. 571). Braids or tresses of hair as well as of leather, were sometimes given as presents, and worn. Tezozomoc mentions them frequently, under different names.

⁶⁴ The head-dress, or "divisa."—"tlauitlil," or "quetzalpatzacitli," is represented on nearly every Mexican painting or picture-leaf. It is also represented on the stone of sacrifice, as adorning the victorious warrior of each group. Its size is generally exaggerated. Gomara (p. 222, Vedia, I) includes in his list of objects sent by Cortés to the Emperor: "a helmet of wood, gold-plated, with jewels in front or outside, and twenty-five little golden bells, and its crest of a green bird, whose eyes, beak, and feet were

714 While we shall, further on, have occasion to recur again to the
 287 question of military costume and ornaments; when we treat of
 237 the different grades of warriors and captains, it remains to be
 said here that *featherwork*, worn as a *layer* over the "escaupil,"
 played a prominent part in the Mexican armour.⁶⁵ It formed an
 elastic layer on the outside of the quilted jacket, and besides it
 furnished, through an assemblage of colors peculiar to each sub-
 division of the force, the "uniform," or, as the Spanish authors
 call it, the "livery," of that particular sub-division. The Anony-
 mous Conqueror says: "They cover their jackets and breeches
 "with feathers of various hues, presenting a very good appear-
 "ance; one company of soldiers has them white and red, others
 "blue and yellow, and others wear them still different."⁶⁶ Ber-
 nal-Diez mentions that while fighting on the causeways during the
 siege of Mexico: "in the morning many captaincies (detach-
 "ments) would attack us, relieving each other from time to time;
 • [302] "some had one livery and ensign, others had other ones."⁶⁷ Such
 of the warriors as were but scantily clothed painted their naked
 bodies.⁶⁸

[293] "of gold." Tezozomoc (Cap. LIV, p. 88) gives the following description of the figure
 of Axayaca, carved out of the rock of Chapultepec, "with hair of precious feathers,
 "painted of the colors of the bird tlauhquechol . . ." The bird whose plumage
 furnished the material was called "quetzal-tototl." It is "*Trogon resplendens*." (See
 "San Salvador and Honduras im Jahre 1571," a German translation of the report of Di-
 ego Garcia de Palacio, by Dr. A. von Frantsius, of Freiburg, ib.—p. 38, No. 61 note.
 The notes by the learned translator, as also those of Dr. Berendt, are highly valuable.)
 The "tlauhquechol" was also used.

⁶⁵ Prescott (History of the Conquest of Mexico, 1809, Book I, chap. II, pp. 45, 46, and
 47, of Vol. I).

⁶⁶ (El Conquistador anónimo) Col. de Doc., Vol. I, p. 372.

⁶⁷ "Historia verdadera de la Conquista de Nueva-España" (Cap. CLIII, p. 188, in
 vol. II. of Vedia).

⁶⁸ It is presumable that the colors were those of the detachments to which the war-
 riors belonged. At any rate, it shows that the Mexicans, like the northern Indians, had
 a special "war-paint." Those of Tépeaca, their allies or subjects, used black and red
 (Herrera, Dec. II, cap. XXI, p. 267, of Lib. X). Clavigero says (Lib. VII, cap. XXIII):
 "The common soldiers were naked with the exception of the girdle (maxtlatl), but they
 "sought to imitate the dress which they lacked, by painting their bodies with various
 "colors." Further on he adds (Cap. XXIV): "Besides the common flag of the army
 "each company of two or three hundred men had its own banner, and was, besides,
 "distinguished by the color of the plumage, which the officers and nobles wore over
 "their armour." Although this is no direct evidence of the fact, still it tends to inti-
 mate that the paint used by the common warriors was in imitation of the *featherwork*
 peculiar to their corps. They also painted their faces previous to an engagement:
 sometimes black. Tezozomoc relates that, on one occasion, Ahuitzotl painted his face
 yellow ("con un betun amarillo"). His armour was blue (Durán, Cap. XLVI, pp. 371
 and 372, "tlauhquechol las caras con la tinte divina, quellos así llamaban, y el rey Auit-
 "zotl vestido de ricas mantas, y debajo muy bien armado con sus armas seculares . . .")